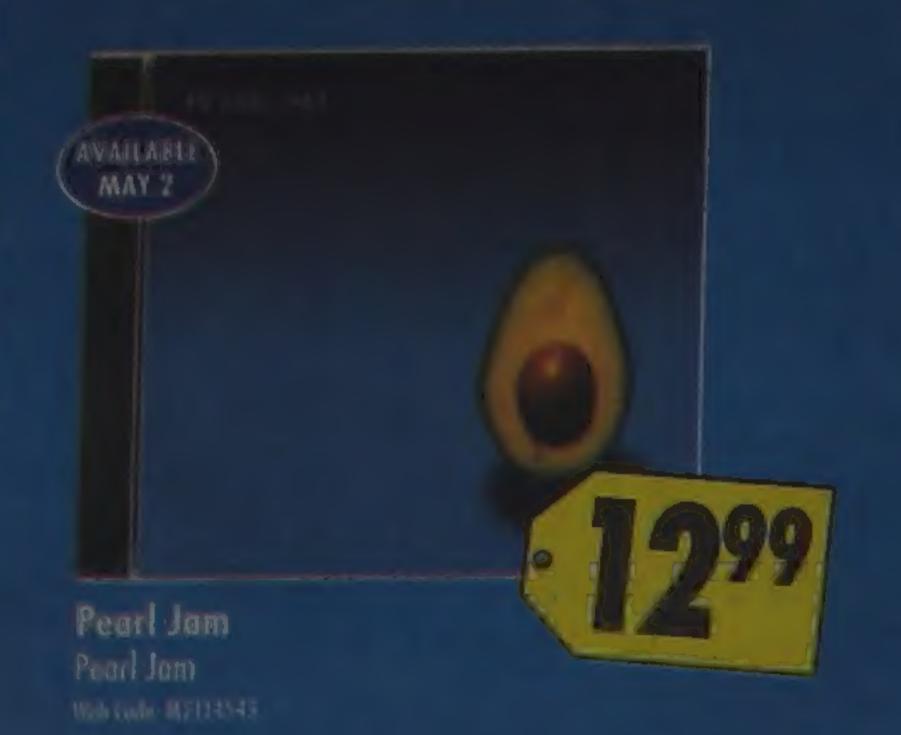
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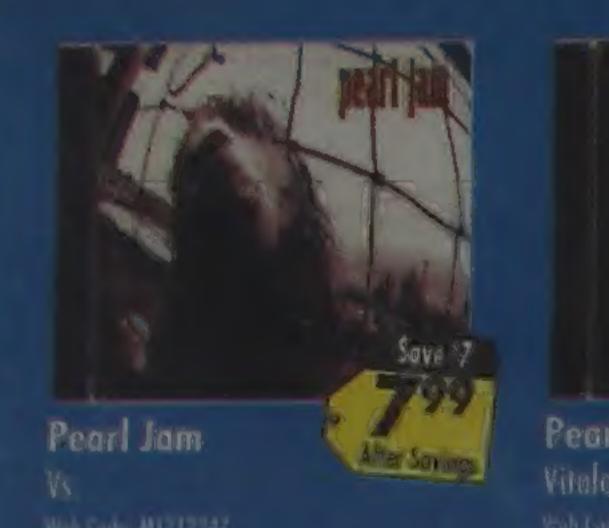
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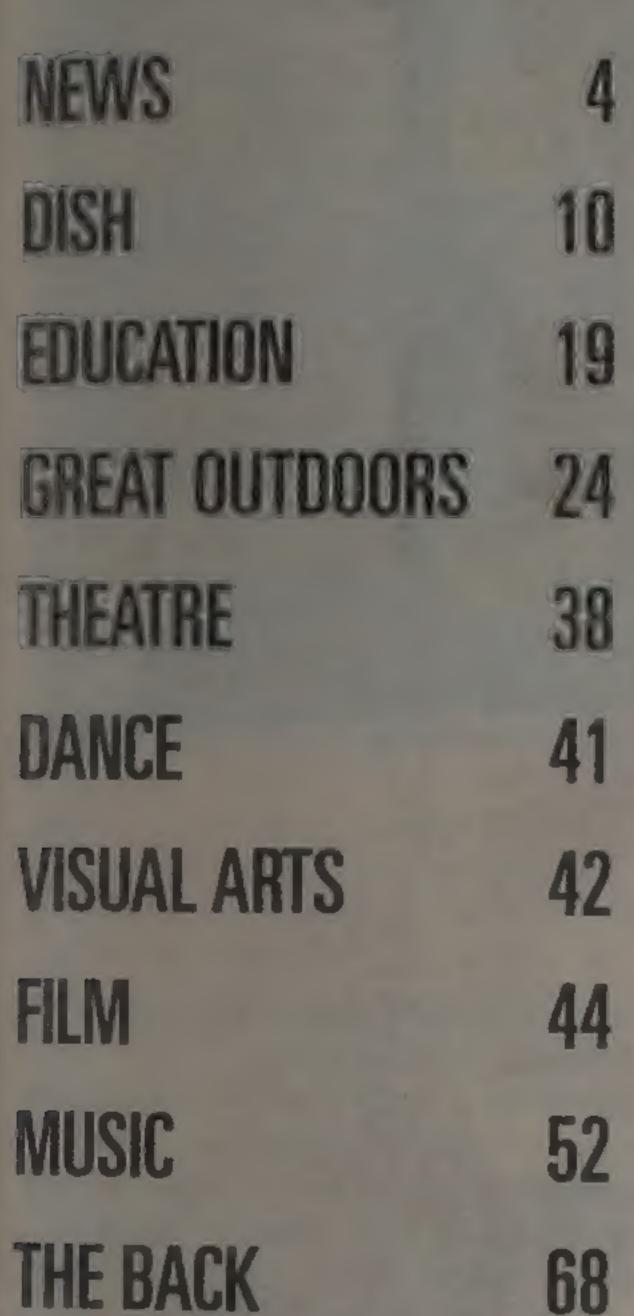
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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. At last count, we had about 300 discs.

Last week, wait ... nothing? We'd like to give ourselves a fat pat on the back, but we think it's 'cause nobody had their thinking caps on, what with Oiler fever ripping through the city and all. C'mon, I'm disappearing behind this stack of CDs ...

BUNTENTS





WELL, BOYS, I'VE INSTALLED MYSELF WITH THE THREE LAWS OF ROBOTICS.

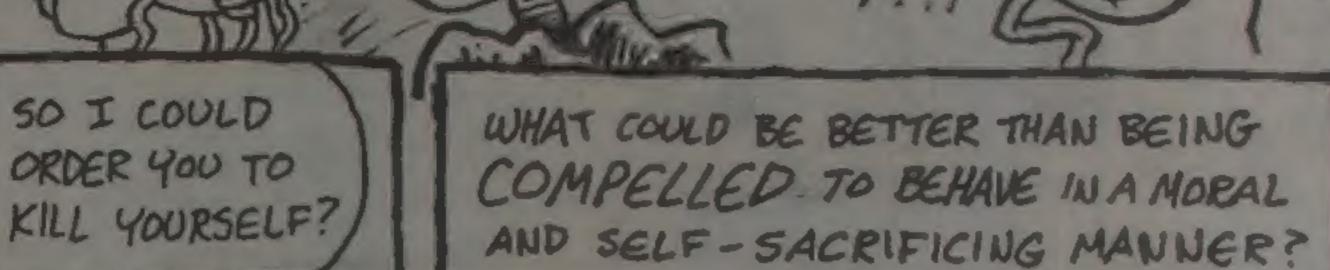
THAT IS, I CANNOT HARM, OR THROUGH INACTION ALLOW TO COME TO HARM, A HUMAN BEING.

I MUST OBEY THE COMMANDS
OF HUMAN BEINGS UNLESS THEY
CONFLICT WITH THE FIRST LAW.

AND I MUST PROTECT MYSELF UNLESS DOING SO CONFLICTS WITH THE FIRST TWO LAWS!

THOUGH Y'GOTTA

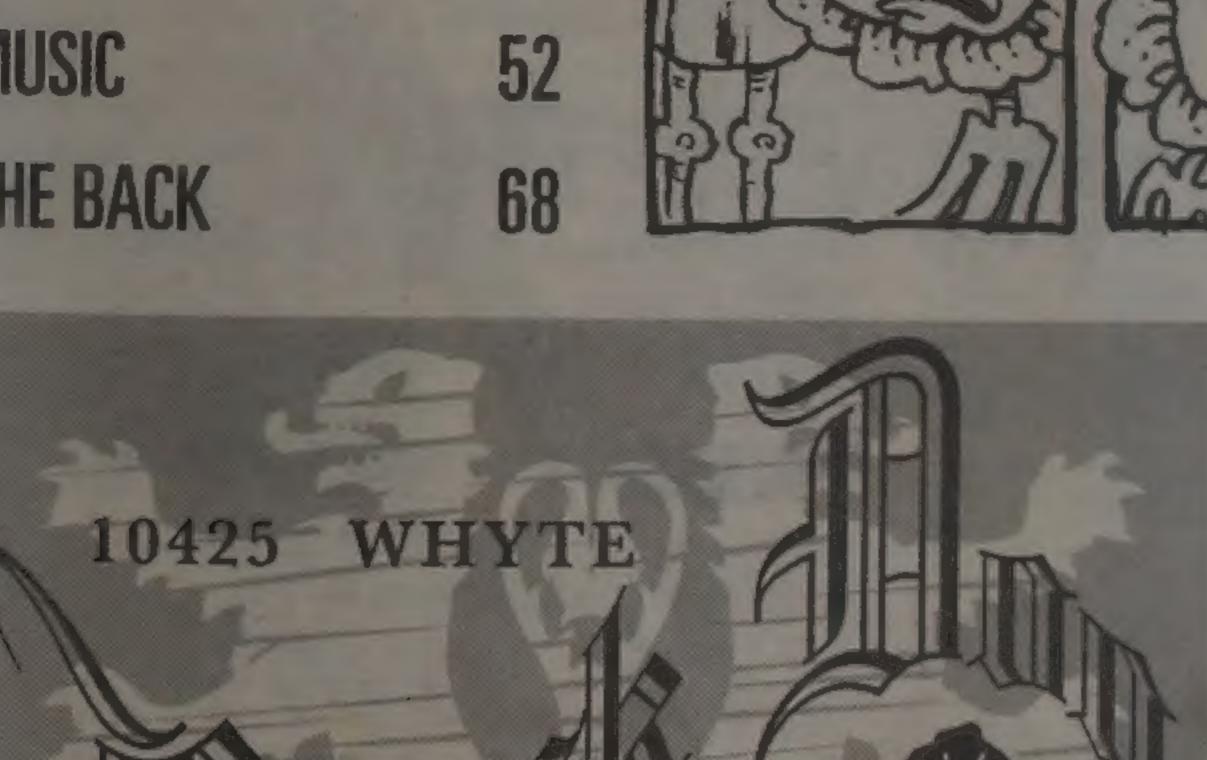
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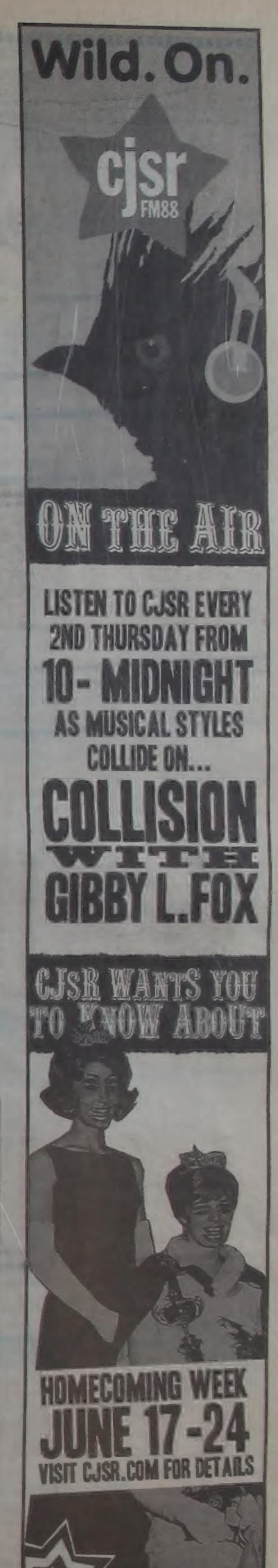


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IN THE BOX - PLAYOFF STYLE / 8



Third Way: tagged and bagged

SCOTT HARRIS / scott@vueweekly.com

the Third Way is dead. Following a caucus meeting on Apr 20, Health Minister Iris Evans announced she was shelving the most controversial elements of the plan-the move to allow doctors to work in both the private and public systems and plans to expand private insurance to allow people to buy access to faster and better services. Evans also indicated that framework legislation would be introduced in the spring sitting and more consultations with Albertans would happen.

This backtrack is a huge victory for public health care and proof of the efficacy of grassroots pressure. True, there was also the chaos of the leadership review, not to mention that the plan was so nonsensical that most Tory MLAs didn't even support it-but that's never stopped Klein before.

Over the past decade, Albertans have responded each time the government has attempted a major shift towards privatization. But opposing legislation such as Bill 37, Bill 11 and the Third Way are only part of the fight.

The Klein government has been masterful at delivering a thousand cuts through changes in regulations and budget allocations when nobody was looking. It is these minor changes that undermine faith in the public system and open the door to those selling the idea that the system will only survive with more private involvement.

This creeping, cumulative privatization is still a major threat, especially since Evans indicated, in different terms, that the framework would include more de-listing of services and a continued expansion of private clinics.

Between a fall leadership race and the fact that the new party leader will not want to move forward on privatizing health care with an election looming, Albertans likely won't see any major activity on health until the fall of 2007.

Proponents of public health care should take the opportunity created by the defeat of the Third Way to shift the terms of debate. They must move from defending the public system to pushing to expand and improve it.

The debate on the Third Way brought forth numerous ideas on improvements that could be made within the public system—from innovations to reduce wait times to a national pharmacare program to control skyrocketing drug costs.

The task for concerned Albertans is to push for the health reform agenda they want with their MLAs and Tory leadership candidates over the coming months. If they don't, it's only a matter of time before we have to fight against a fourth or a fifth way. V

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APR 27 - MAY 3, 2006

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AND NOW A WORD FROM THE ADAM SMITH ANTI-DEFAMATION LEAGUE

In regards to your feature on the 39th parliament ("What's inside the 39th parliament," Apr 13 - 19), I'd like to ask if any of you have ever bothered to read, The Wealth of Nations, the seminal work by Adam Smith?

First of all, in the more than 1 000 pages in the edition I have, he uses that immortal phrase, "invisible hand" exactly once! He does this to describe the effects of shortages and gluts, not to venerate them. He also says, much earlier in the book, that the cost of a good is the labour put into its procurement.

If you bothered to actually read the book, you would learn that Smith was an anti-imperialist who was in favour of a tax on money, proportional taxation, luxury taxes and was a supporter of public works projects. He was also displeased at the hypocricy of restricting unions but not business combinations.

Adam Smith argued for intelligent restrictions on trade instead of those which pauperized tradesmen and the working class.

If you knew all this, you would likely not use him as an example of one of the most corporatist governments that Canada has seen since CD Howe was in cabinet. SEAN TISDALL

ZENKO: MASTER GAMER, MASTER WRITER

Several lifetimes ago, Darren Zenko mentioned that he wished people would write into Vue more often. Well, a combination of slacking and his last column's contents ("Still living in Oblivion ... for now that is," Apr 13 - 19) has compelled me to write now.

He is truly qualified as a master gamer of all kinds, and his column is a looked-forward to pleasure for me.

I can relate to what he wrote in his column—just today the rain made me stock up on Sopranos episodes and other such screen diversions, and late sunlight forced me to go out for beer.

Also, I am one of those who loves to watch people play adventure games. Yeah, it always weirds out the player, but I believe firmly video games are designed with watchers like me in mind.

Keep it up, and thanks for everything. JOEL SEMCHUK

WORKERS ARTICLE WAS A BREATH OF FRESH AIR

I was given a copy of Shannon Phillip's article about Alberta workers being left out of the boom ("Are Alberta workers being left out of the boom?," Mar 30 - Apr 5).

I found it to be well informed and true—so much so I found myself surprised to see it in print. It is a welcome breath of fresh air from what you read in the Sun and even the Journal.

I have always picked up Vue to see what was happening around town, but never really took a second look at the articles. I will now pay closer attention to the articles when I see Shannon's name.

I was born and raised in Edmonton, and I've been an electrician since 1988. It is often an uphill struggle for working people in this province, and I want again extend a thank you for your time and efforts and a thank you for getting the true information out there.

WADE ASHTON

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303) - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

May Week festival continues the long tradition of art and revolution

SHANNON PHILLIPS / shannon@vueweekly.com I'm a weirdo," says Memi von Gaza, "and an individ-Lual. I don't take on causes; I jump in and I help. And in that, I try to embody the ethic of creative resistance."

Von Gaza, a veteran of Edmonton's theatre scene, is working with a group of youth to bring street theatre to this year's May Day march, a part of the 2006 May Week Labour Arts Festival. The group is building large puppets and creating the made-in-Alberta tale of Doohnibor (Robin Hood backwards)—who steals from the poor and gives to the rich.

Von Gaza is actually not a weirdo at all-she's part of a tradition of creative resistance dating back hundreds of years. Indeed, as von Gaza explains, the use of public spectacle to undermine the status quo dates back to the Middle Ages, when the "feasts of fools" would "lampoon power

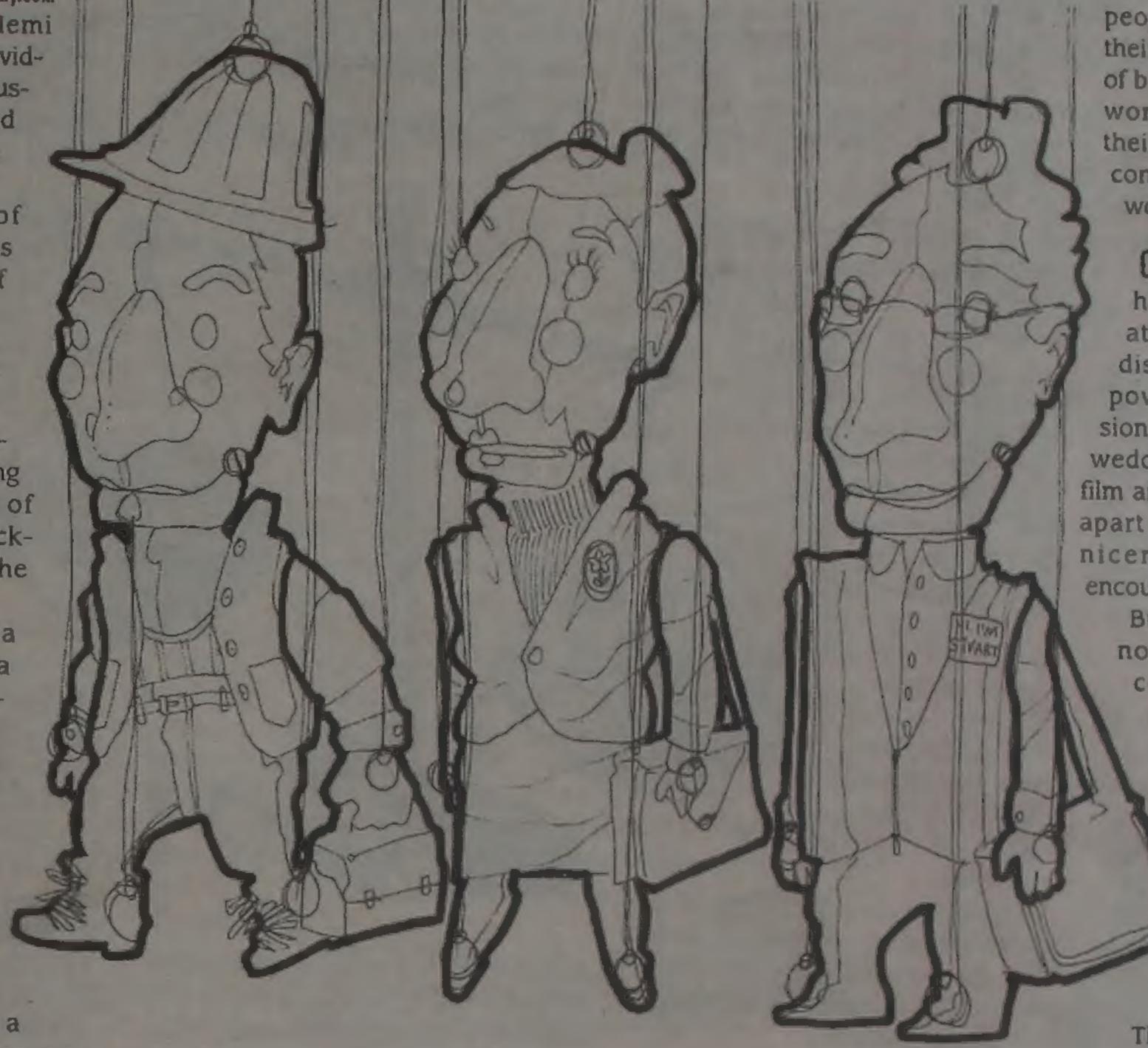
.. people were encouraged to be caustic and critical in a theatre of the grotesque," says von Gaza, evoking the pagan roots of May Day

May 1 was once a pagan ritual of spring and the planting season, and fertility and sexuality laced the celebrations. The raising of the phallic May pole and the crowning of the May Queen, along with the public spectacles mentioned by von Gaza and staged by the craft guilds, the precursors to modern trade unions, attracted the ire of church and state.

May I was radicalized by the industrial trade union movement in recognition of the May 1886 Haymarket Massacre, where Chicago police opened fire on workers assembled in support of the eight-hour work day. The incident, in which a bomb was thrown by unknown persons into the police lines, resulted in the conviction of eight, the hanging death of four anarchist labour activists and drew international condemnation.

Canada and the US are alone amongst industrialized countries in their refusal to declare May 1 as Labour Day. Instead, our governments declared the first Monday in September as Labour Day, sandwiching an entirely apolitical long weekend between July's vapid, barbequed patriotism and Thanksgiving's quasireligious evocation of the nuclear family.

AFTER A PERIOD of dormancy, Edmonton's May Week is now in its eighth year of combining pagan creativity with Haymarket's politics. Rather than allowing art to safely channel the status quo by saying very little that can be understood,



used or appreciated by working people, May Week puts the spotlight on creative expression that can be easily put to use.

Creative resistance fuses desire with reality. In expressing a "no" to the status quo, political art bursts forth with a rainbow of "yeses" transporting everyday reality to something more ideal, displaying it on a canvas, in the street, in performance, dance or film.

Music's ability to teach, express, and liberate is well-known. Protest songs figure in the cultural imagination like well-trodden paths-Bob Dylan, Woody Guthrie, Bob Marley, Joan Baez, and, more recently, hip hop artists like Mos Def, Talib Kweli and Dead Prez.

Visceral freedom through music is a place we are socially sanctioned to go-when we sing in the shower, dance uncontrollably at the Commercial Hotel or get caught by passing motorists while singing to ourselves in our cars, but keep doing it anyway.

Political resistance, alongside personal liberation, is almost expected of music. Music's ability to momentarily suspend hierarchy, despair, oppression, and impossibility is perhaps why the Labour Arts Cabaret is a central May Week event. This year, Souljah Fyah, RadioVacana, Kevin Cook and spoken-word artist Shima light up the stage at Bonnie Doon Hall on Sat, Apr 29 (see sidebar for details).

THE VISUAL ARTS—painting,

sculpture, and drawing—are not as easily recognized as vehicles for creative resistance, despite their history as such. Establishment art has constraints on access (galleries and museums rather than accessible public spaces), interpretation (what is it? what does it mean?), and ownership (private collections, high prices, exclusive markets).

But the May Week festival breaks down many of these barriers and makes space for the viewer/participant to engage the Quaker concept of bearing witness. "A person who bears witness to an injustice," wrote Stephen Durland of Greenpeace's Guerilla Theatre tactics, "takes responsibility for that awareness. That person may then choose to do something or stand by, but he [sic] may not turn away in ignorance."

Tom Gale, curator of the Edmonton May Week Workers' Art Show running Apr 27 - May 5 (see sidebar), says that the show encourages artists "to have a social consciousness about their work-both their jobs and the art they make."

The show is a place for artists who work in the "real world"-at grocery stores or in factories—to creatively express everyday struggles in the workplace. The show is as much about making space for artists—who are not often recognized as such—as it is about providing yet another May Week forum for political conversation.

"At first, it was very difficult to find

people doing artwork related to their jobs," says Gale. "That's sort of begun to change ... The artists I work with have thought about their work and have made some connections between art and the world around them."

CHURCHES AND GOVERNMENTS

have historically relied on theatre and performance for the display and assertion of their power-from Christian processionals to patriotic parades, royal weddings to Rambo-theatre and film aims to transport us to a reality apart from the everyday; often, a nicer way for the powerful to encourage compliance.

But performance's power has not, historically, been lost on counter-cultural movements, shit disturbers and marginalized peoples.

> The early years of the Russian Revolution saw the May Day re-creation of the "three socialist internationals" in street theatre-a May 1 tradition until it was shut down by the Stalinists.

The Chinese communist resistance to Japanese imperialism and occupation in the 1930s was organized, in part, through "red theatre."

Reclaim the Streets parties in the late 1990s galvanized a generation of opposition to consumption-driven, privatized space—an opposition that grew into the heady days of the antiglobalization movement at the end of the century.

The giant puppet show, pioneered in North America by Vermont's Bread and Puppet Theater, used in countless demonstrations before and since-can represent larger-than-life struggles with more mirth and vigour than a banner or picket sign.

Indeed, David Solnit, a San Francisco agitator, puppet maker and Art and Revolution teach-in facilitator, was arrested in Windsor, Ontario in 2000, for the crime of coming across the border to teach puppet making during demonstrations against the Organization of American States. People in power, it seems, are afraid of public displays of puppetry.

"Text is brittle, final," says Memi von Gaza. "We have to be careful, in life, not to ossify. If you get away from text-based messages, and use other creative resistance techniques, the participants can interpret it themselves, and it has a deeper resonance. Participants can make up their own minds.

"I don't see the point of constantly protesting with negative imagery if you aren't providing something joyous. If that means creating a giant image and taking it to the street, that's great. It's about creating joy at the cellular level, so that you can pass it on." V

May Week Labour Arts Festival Calendar of Events

The May Week Labour Arts Festival has a full calendar to help you celebrate May Day, the international workers' day, all week long.

For more information on all events, visit www.mayweek.ab.ca.

All events are free unless indicated.

Thu, Apr 27 (5:30 pm)

Worker's Art Exhibit Opening Broadway Marketplace (south end of the food court), 10320 - 102 Avenue

Exhibit open on weekdays Apr 28 - May 5 (10 am - 5 pm)

Thu, Apr 27 (7 pm)

Betrayed: The Story of Canadian Merchant Seamen Metro Cinema, Zeidler Hall, Citadel Theatre Complex, 9828 - 101A Avenue \$8, \$6 students and seniors

Documentary film screening and panel discussion.

Fri, Apr 28 (6:30 pm)

International Day of Mourning for Workers Killed and Injured on the Job City Room, Edmonton City Hall 1 Sir Winston Churchill Square

Fri, Apr 28 (8:30 pm)

Reel Femme '06 Opening Gala Film El Contrato Theatre, Stanley A Milner Public Library. 7 Sir Winston Churchill Square Admission by donation

For more info on the entire Reel Femme festival (Apr 28 - 30) visit www.ewfs.ca.

Sat, Apr 29 (doors at 7 pm)

Labour Cabaret, featuring Souljah Fyah with RadioVacana, Kevin Cook, Shima Bonnie Doon Hall, 9240 - 93 Street, \$10

Sun, Apr 30 (2 pm)

The Inheritance: Lessons from Past Struggles For Today's World The Underdog (basement of the Black Dog Freehouse), 10425 Whyte Avenue

Documentary film screening and discussion over beer!

Mon, May 1 (5:30 pm)

May Day for Medicare March Churchill Square

The annual May Day March, celebrating the defeat of the Third Way, from Churchill Square to the Legislature.

Mon, May 1 (8 pm)

Labour, Arts & Youth - Street Jam Legislature Bandshell (South Grounds)

Young performers including hip-hop artists, dancers, spoken word, singers and other cultural performances.

Thu, May 4 (8 pm)

The Mercy Seat

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The boom is a bust for workplace safety

SCOTT HARRIS / scott@vueweekly.com

Forkers in Alberta were injured and killed on the job last year in numbers not seen in a generation, and both the government and unions say the province's booming economy is partly to blame.

"The total number of accidents is up significantly and the number of deaths is up by a huge amount," according to Jason Foster, who works on workplace health and safety issues with the Alberta Federation of Labour.

Quoting Workers' Compensation Board figures for 2005, Foster says 143 workers were killed because of their work, including accidents at the workplace, occupational diseases and traffic fatalities while on the clock. Another 17 farm workers, who are not covered by WCB, and so are excluded from the official tally, were also killed.

That number, says Foster, is the highest since 1982 and the sixth highest in the history of the province.

in addition to the fatalities, there were almost 170 000 officially recorded accidents serious enough to result in time off work—a rate of 500 injuries a day and a jump from the 154 000 recorded in the previous year.

"The picture I see is that due to the boom, workplaces are less safe now than they were a couple of years ago," Foster says. "Employers are taking less time to train new workers, taking

less time to make sure the workplace is safe, and they're pushing workers to work faster, because there's all this work coming in, and they're struggling to keep up. They're cutting corners, and one of the first corners they cut is safety."

CHRIS CHODAN, a public affairs officer with Alberta Human Resources and Employment's health and safety programs, agrees that 2005 was a bad year for workplace safety in Alberta, which for the past five years had been seeing some improvement.

"[Workplaces] were definitely getting safer from 2000 to 2004," Chodan says, citing the success of changes in legislation and a provincial safety campaign called Work Safe Alberta, which was launched in 2000 following a spike in workplace incidents in that year.

While they are still looking at the numbers they are receiving from the WCB, the information Chodan has indicates that total injuries in 2005 are up from previous years.

"It is a reminder to all of us that we've got a hot economy now, and that's great for employment, but we can't forget about safety while that's going on."

The influx of inexperienced workers to the province and the number of workers switching to occupations where they can make more money may explain the spike in injuries according to Chodan.

He also agrees that the pace of work brought on by the boom may be part of the problem, with workers willing to put in more hours despite limits set by employment standards.

"There's a lot of money to be made, so a lot of people are willing to pull those extra overtime shifts. We're still urging for them and for their employers to think 'there are limits.' That's why those limits are in employment standards."

Chodan says that his department

carried out 13 000 unannounced

inspections of workplaces in the

province last year and has the power

to take action on unsafe workplaces,

ranging from requests for voluntary

improvements all the way up to crimi-

nal prosecution in extreme cases. He

points out that most problems are

handled on a voluntary basis by the

enforcement that is happening is sim-

ply not enough to force employers to

make sure their workplaces are safe.

"We have 86 enforcement officers to

cover more than 150 000 workplaces.

So what I say is that there's no

Foster, though, says that the

employer.

enforcement. There's no penalties, there's no punishment, and there's nobody coming in to an employer who's not taking safety seriously and making them take it seriously."

THE PROBLEM, says Foster, is that employers are looking for quick fixes rather than making fundamental changes that will make workplaces safer.

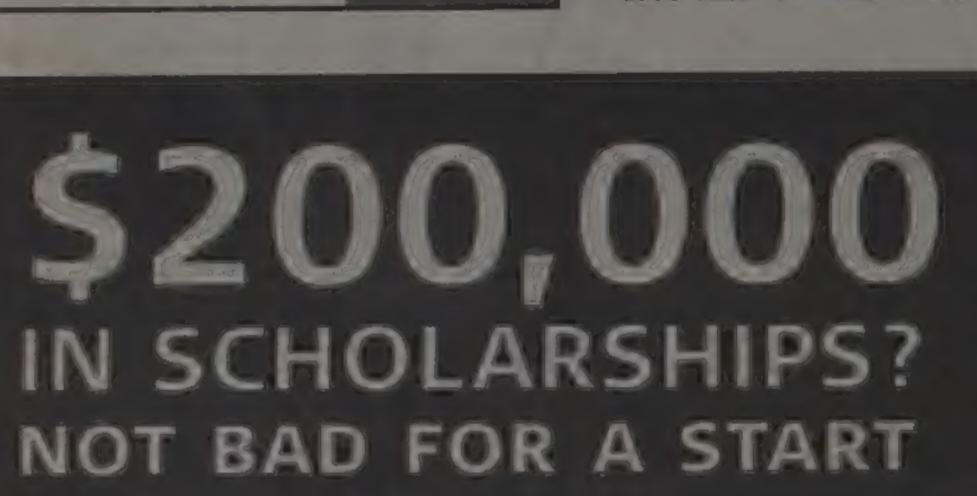
"They don't really look at how to change their workplace in order to prevent accidents and injuries. And they're doing absolutely nothing around the issues of occupational disease. That's just not even on their radar now," he says.

He points out that because of the difficulty in proving that a chronic illness such as cancer is the direct result of work, the number of work-related deaths is likely vastly understated.

"Less than one in 10 occupational cancers are recognized. We could add in Alberta in 2005 at least 500 more workers dying last year. We could basically multiply the number we have by five and we'd be closer-even then we wouldn't pick them all up, but we'd be closer."

He says that a bias exists which prevents recognizing occupational cancers because to do so would be very expensive. "The problem is we're focusing on the wrong things. We're focusing on the things that save employers money, rather than the things that make workplaces safer."

The International Day of Mourning for Workers Killed and Injured on the Job is held every Apr 28. In Edmonton, a ceremony is being held as part of the May Week Labour Arts Festival on Fri, Apr 28 at 6:30 pm in the City Room of Edmonton City Hall. V



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Night Commute highlights plight of Ugandan children

BRYAN CARROLL / bryan@vueweekly.com

Thile the conflicts in the Sudan and Darfur and the HIV/AIDS crisis in Africa have received considerable attention in the media, a much quieter crisis has been happening in the East African nation of Uganda for the past two decades.

But a group called Invisible Children is trying to raise awareness about the civil war that continues to rage in the country.

"The UN called it a worse genocide than even World War Two," says Jonny Empire, one of Invisible Children's Edmonton organizers. "Basically it's a war that's been ongoing for 20 years."

In Uganda, explains Empire, a rebel army calling itself the Lord's Resistance Army, or LRA, has been trying to overthrow the government since 1987.

The group, led by a man named Joseph Kony, has been receiving support from the Sudanese government, which borders Uganda in the north, to carry out armed raids in the northern portion of the country.

Ninety per cent of northern Uganda's two million people have been displaced by the conflict, and it is estimated that 130 people are killed each day in the region because of the violence.

The LRA raids often include the kidnapping of children, who are then forced to become child soldiers or sex slaves. As many as 30 000 children are believed to have been abducted since the conflict began.

To avoid such a fate, thousands of children commute from their remote northern villages to the cities of Uganda by foot to find safety for the night. They do so after dusk, under the cover of

SAFRICA

darkness, so as not to be detected. In the cities, they sleep wherever they can, often with only blankets for protection.

"They have no place to go, so they're stuck in these cities, sleeping in packs," explains Empire. "It's very sad to see."

In the morning, before the sun rises, they make the return trip to their villages.

Invisible Children, which started in California and has since spread to cities across North America, is attempting to raise awareness by re-enacting the torturous commute faced by Ugandan children who are forced to flee from their villages.

The group calls this re-enactment, which is occurring in over 130 cities this weekend, the Global Night Commute.

Anyone wishing to participate in the Edmonton event is invited to head down, on foot if possible, to Dr. Wilbur McIntyre Park (104 St and 83 Avenue) on Sat, Apr 29 at 7 pm.

Participants should bring a sleeping bag, pillow and personal items needed for overnighting. In addition, an art project is being created in each participant city, so bring art supplies.

The documentary inspired the movement, also entitled Invisible Children, will be screened at The Core (2101 - Millbourne Rd) on Apr 29 at 4

Additional information on the situation in Uganda and details about the Edmonton event can be found at www.myspace.com/icedmonton. w

- 1) Pump It Black Eyed Peas
- 2) For You I Will (Confidence) Teddy Geiger
- 3) Shake That Eminem
- 4) 505 Rihanna
- 5) Beep Pussycat Dolls
- 6) Dance, Dance Fall Out Boy
- 7) Thunderstruck AC/DC
- 8) Because I Got High Afroman
- 50 Cent Feat. Olivia 10) My Humps Black Eyed Peas

9) Best Friend

Average to Author woode a somice for Avistra Line on your mobile phone. Check back often so you

never get caught with last week's ring-tone.

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This just in: Tibetans love Mao!

PROPAGANDA

ROSS MOROZ / ross@vueweekly.com

golden statue of Chinese revolutionary leader Mao Zedong is being erected in the Tibetan county of Gonggar by the Chinese Communist Party, reportedly at the behest of the local population.

The statue—which, upon completion, will be the largest of its kind anywhere in China-will rise seven metres from a five metre pedestal and will weigh over 35 tonnes, according to Chinese state news agency Xinhua.

Xinhua also reports that local Tibetans insisted upon the building of the monument to show their gratitude to the people of the city of Changsha, Mao's hometown, who over the past 10 years have donated more than 25 million yuan (\$3.5 million Canadian) to Gonggar to build schools and hospitals.

"Many Tibetan people suggested we should have a statue of Chairman Mao to show our gratitude for the people of his hometown," said Dain Dar, deputy secretary of the Gonggar committee of the Communist Party.

To give historical context, Xinhua helpfully explains that "in 1951, Mao and his comrades peacefully liberated Tibet," helping to "abolish serfdom." Thousands of local people gathered to see the statue

when it arrived early this month," the report continues, "some with hada, a traditional white scarf for a blessing." Local farmer Dag Zain told Xinhua that she planned to

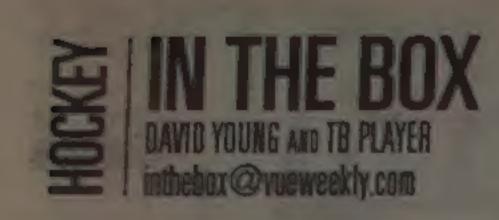
come to the square regularly to honor Mao.

"Now, we can present hada to him at any time," she said. V



APR 27 - MAY 3, 2006

-Major Winchester: 3; "hot-lips" Shanahan: 1



The playoffs have begun and the Oilers and the Wings are in the midst of a festival of overtimes. Just like in the regular season, where three of four games went to OT, two of the first three games in the best-of-seven series also saw extra frames. It's two games to one in the series for Edmonton after a big home win Tuesday night. Do the Oilers look like contenders or what? TB and Dave discuss.

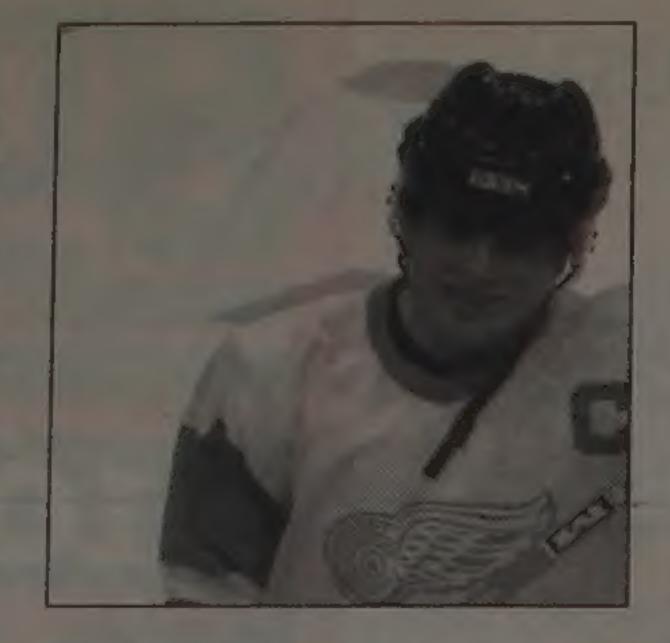
OIL AND GASTOWN: In the middle of Vancouver (or Toronto West-enjoying the playoffs guys?) there sits a little Edmonton hockey oasis. The Black Frog in Gastown, owned by Edmonton expat Nemo Thalhammer and some other Edmonton transplants, has been the place to watch the Oilers in Vancouver all year. Despite a satellite/CBC programming snafu that left the bar without Tuesday's Oiler game until OT, a sizeable crowd stuck around until then. St. Albert's own Stephen Delaney was at the bar early on Tuesday, where the owners brought in a bottle of cham-. pagne for his birthday. Delaney declared he'd save the bubbly for "when the Oilers won the game." At least someone's enjoying playoff hockey in Van. Maybe newly unemployed ex-Canucks coach Marc Crawford can guest bartend there

for the playoffs. DY

RANDOM THOUGHTS: Chris Chelios over three games—two shots, eight giveaways, 77 minutes played and an ugly hit on Ales Hemsky. Dick Tarnstrom last saw the ice Tuesday sometime in the middle of the third period and rode the pine until the winning goal. Two games with Brad Winchester in the lineup equals two wins. The Oiler rookie already has three playoff points. Anyone who has him in a playoff draft must have been drafting deep. Or psychic. Or his pal. You can clearly see Mathieu Schneider's eyebrows even from the press box high above the ice. Dwayne Roloson stopped 131 of 139 shots in the first three games alone and about 900 000 hearts when he batted the puck with his stick into neutral ice on Sunday afternoon. Cool move—'cause it worked. TB

HOW DO YOU LIKE YOUR RULES NOW? Shortly after Chris Chelios got a Delay of Game penalty Tuesday night for shooting the puck into the stands, Wing veteran Brendan Shanahan had an extended chat with one of the refs. As Shanny was one of four player reps on the Competition Committee that approved this new rule change last June, I wonder if he was congratulating the ref for accurately making the call or asking for a do-over on his committee's decision? DY

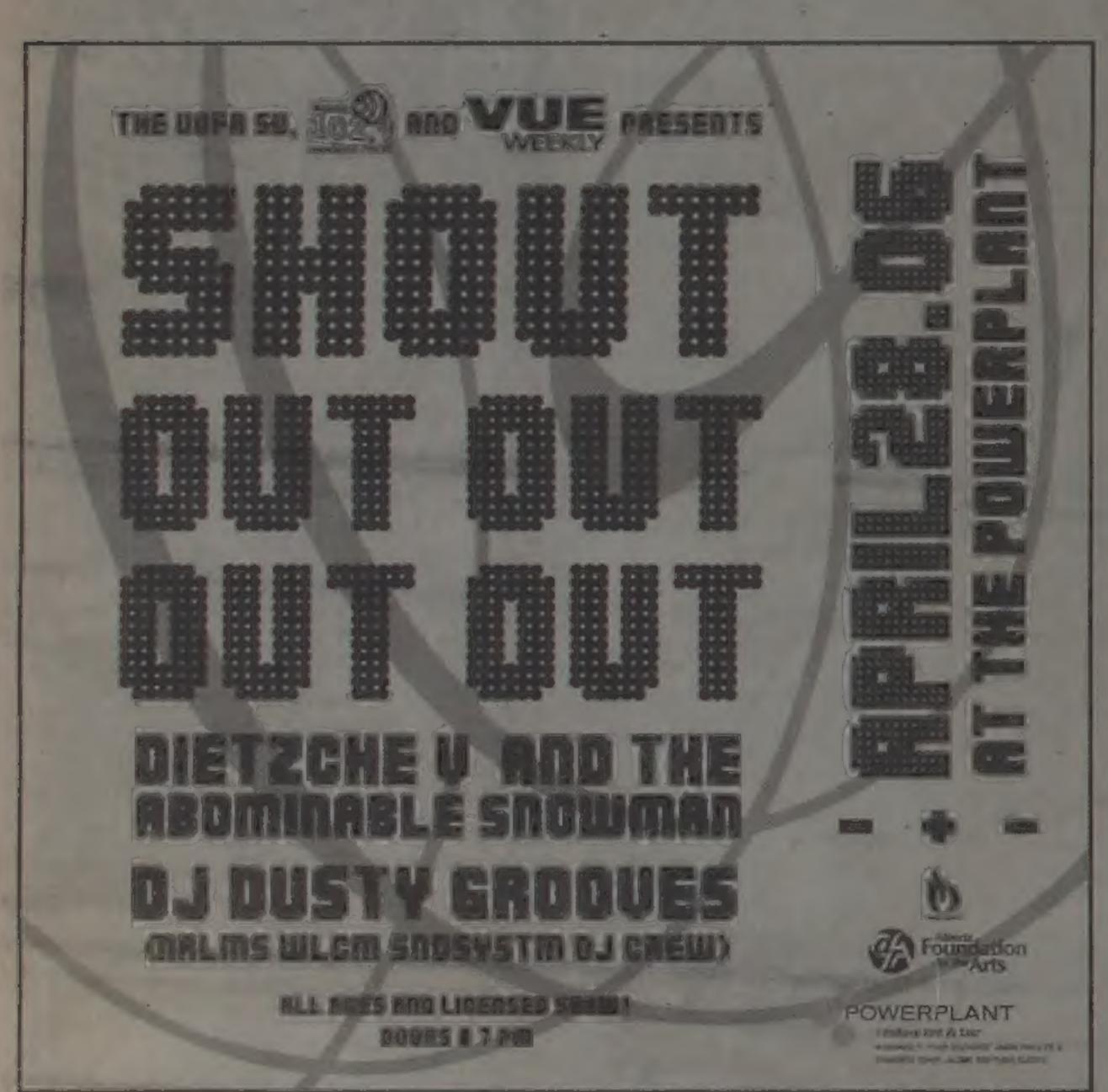
TRUE COLOURS: Nice-looking photo of TB in the enemy's colours, eh? And I thought it stood for Tampa Bay Player. DY



TB'S REBUTTAL: Um, yeah, how did this get in here? This was taken at a friend's stag party hockey game, and I wore the jersey because we needed some players on the white team. Much more innocent that Dave's Dallas Stars sheets with matching Mike Modano pajamas, I think you'll agree. TB

claude LENEWF: In what is considered a cheeky move (it has started brawls before) Wing forward Dan Cleary subtly shot a puck into the Oiler net during the pre-game skate from the Detroit side of the ice. Claude Lemieux used to do the same thing before playoff games as a good luck charm. Lemieux had lots of good luck in the playoffs, but little charm. DY

CLAUDE LENEWF (PT.2): Speaking of Mr. Cleary, what's he doing playing now anyway? Pre-season isn't for another five months ... (ZING!)





The hill is silent, the Ave is loud, LimeWire: maddening



It's about one o'clock or so in the morning, with screams and howls fighting their way past glass and grime and Ikea cotton to find me in my bed.

But it's not the moaning din of lost and tormented souls that comes out of the night, but a jubilation of demons, a wordless animal rejoicing—the Oilers have taken game three at the Coliseum (retro nomenclature; playoff superstition) and the pent-up energy of four-and-a-half periods of knuckle-chewing, penal-ty-killing and pop-eyed screaming has burst the barrooms and poured from the parking lots in a wave of copper, blue and pasty white. Whoo! Honk-honk!

LimeWire says it's only five minutes and ... no, wait; 12 minutes and 30 ... no, a minute, 20 ... no, three days, two hours and ... no, five minutes ... seriously, until my illegal download of Silent Hill is complete.

Not to beat the same drum three weeks in a row, but please feel me on this, kids: it's hell keeping one's nerd focus when skies are blue, bikes are rolling and the budding beginnings of the city's Yavinesque blanket of green are kicking out that sweet valley fragrance.

The games themselves are one thing, but how do you convince one of your buddies --- how do you convince yourself-to leave a copiously drink-ticketed patio party filled with pretty people in favour of a boring-ass bus ride to WEM and a screening of a game-based movie? You don't; you just sort of throw the idea down on the table and watch it drain through the cracks with the pools of spilled Grasshopper, absorb the disgusted stares of strangers, nervously shrug and stammer through the silence ("I mean, it's ... it's supposed to be not that bad ... "), and tell yourself you'll see it on the weekend. On the bright weekend of bocce and barbecue.

I'M A FAN of the Silent Hill series of videogames, I guess, in the cheap and diluted current sense of "fan" ... it's not like I have SH posters up in my room (that'd be creepy) or a Red Pyramid tattoo on my arm (that'd be creepy, but actually pretty cool on somebody else).

They're the most genuinely horrifying games in a genre that relies largely on gore and 'BOO!' for its thrills. Nauseating journeys into metaphysical madness

that leave mile-wide marks on one's psyche. Claustrophobic, disorienting, cold-sweat-inducing ... man, it's worth picking up a pawnshop PSOne just to get in on this.

Every aspect of Silent Hill—the pacing, the music, the art direction, the nightmare design—is, with expected quality fluctuations across the series, perfectly pitched to fuck you up forever. It didn't need to have a movie spun off it—what game does?—but an adapter couldn't pick richer source material.

That said, reviews have been mixed. Meaning, mainstream (and even sidestream) film critics have universally shit all over it ("Stupefyingly incoherent"- New York Post, "Shoddy dialogue and incoherent story constantly irritate"-Globe and Mail; "So totally CGI-soaked that its hard to work up the willies"—Vue Weekly [p. 50]; etc.). while forum fan-boys, shellshocked by Teutonic hack Uwe Boll's stream of anti-hits and desperate to lay the love on any game movie that doesn't outright kick the beloved source material in the nuts, have made the film a bit of a rallying point against those toffeenosed pricks who just don't get it, who refuse to get it (jerks).

THIS CRITICAL CONVERSATION failed to arouse any of my friends' curiosities, and to be honest barely prodded at mine ... bottom line, we couldn't tear ourselves away from sprummertime fun in order to sit in a freezing-cold unlit cavern for two-and-a-half hours with a film that is either a) one of the all-time shit-burgers or b) a work of art appreciated only by semiliterate nerds who beak off in online forums.

So, I figured, why not pirate the fucker and watch it in casual front-porch laptop comfort. Why not, indeed. So, here I am, aiready past deadline, alone in my room, waiting on my third attempted download since Sunday afternoon. The first file I grabbed, a 10hour download, was 90 minutes of blank black---pirate-confounding movieindustry spam. The second was the Silent Hill trailer, 40 times back-toback-more spam. But I've got a good feeling about this one; Oiler confidence radiating from Whyte. Two minutes ... three ... 10 ... one ... five ... 20 seconds ... 50 ... 14 ... two hours ... two seconds ... verifying file contents ... aaaaand ... BINGO! There it is! We've got sound, good ... distributor logo, awesome ... studio logo ... hey. Hey! What the fuck? This is Saw! I'm so screwed!

Moral: Film piracy destroys careers; don't do it!



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9TH STREET BISTRO / 12 EVIL DAVE'S GRILL / 15



STRATHCONA TEA HOUSE / 16



Don't rely on the grape vine to teach you about wine

CHRISTOPHER THRALL / christopher@vueweekly.com

The the last 13 years since privatization, independent liquor stores L have flourished across Alberta. Instead of the bland, alcoholic warehouses of the ALCB, private ownership has meant variety for the imbibing public.

Albertans responded with such enthusiasm that stores evolved into specialized liquor boutiques. In the mid-'90s, the Boomers discovered wine. Suddenly, more and more affluent customers were asking questions about these high-margin products.

Owners and managers of the liquor boutiques started learning about wine and insisting that their staff could discuss it knowledgeably. A sommelier education, largely unknown in Alberta, was suddenly en vogue.

At this point, however, most of the enrollees in wine education courses are consumers, says William Bincoletto, owner of his own beverage alcohol consulting group and a sommelier of ' 35 years' experience. Many people simply want to understand the terminology and characteristics of different

Bincoletto is an instructor for the International Sommelier Guild (ISG), which offers a two-level certificate and a diploma program through NAIT. Eight weeks to Level 1 certification is perfect for the customer or trade novice, with an introduction to the . basics. Students discuss the appearance and aroma of the major grapes from around the world, then move on to fortified and sparkling wines. The course wraps up with theories about food and wine pairing.

Level 2 follows with 15 weeks of viticulture, vinification and blind tasting skills with wines from old and

new world regions. Aspiring sommeliers and service-conscious liquor store managers do well here. Some professional servers even take the course, conscious of the tip-worthiness of specific instruction in serving techniques, and all students can benefit from education in proper storage and wine pairing.

BINCOLETTO'S ALBERTA Wine Institute partners with NAIT to deliver these programs. His experience in the field is unique; he has been plying his trade in Edmonton since 1982. From his Italian roots and life in Europe, where he studied in the wine institutes of three different nations, he has worked at the Mayfield Inn, the Westin and the dearly departed ALCB as product manager. He started his own consulting firm in 1996 and the ISG approached him as an instructor in

Bincoletto also teaches the Sommelier Diploma program. In this final stage of a professional connoisseur's education, students evaluate, critique, decant and serve a host of wines, spirits and ales. Courses on cellaring, investment strategies and menu design prepare a sommelier for working in restaurants or wineries, with merchants or industry. The 23-week program takes dedication: there are only two ISG-certified Sommeliers in Edmonton. Demand seems higher in Calgary at the present time.

"In Europe, a sommelier is middleto upper-management in a major restaurant or hotel," says Bincoletto. "He maintains the wine cellar."

The sommelier understands the relationship between wine and food. Cuisine, customer and setting are studied to match the right spirits. When he worked in Europe, Bincoletto used to spend weeks with chefs to learn how each dish was made so he could understand it well enough to pair with it.

SINCE HIS MOVE to Edmonton, Bincoletto has watched the alcoholic beverage industry in Alberta explode. The diversification of liquor boutiques has encouraged more varied demand than anywhere else in North America, resulting in over 20 000 individual products on Alberta shelves, and 11 000 of these are bottles of wine.

"Wines confuse people," says Bincoletto. "They see the same wine from different areas or from the same area with 20 different prices tags." These customers are demanding more wine knowledge from their servers: the certified or diploma-holding sommelier is in an enviable position to respond.

However, the skill to discuss such a complex subject in layman's terms doesn't arrive overnight. Bincoletto has seen more businesses willing to invest in a professional sommelier over the past few years and knows about opportunities around the world accessible through the International Sommelier's Guild. He teaches the product knowledge required by those willing to make the journey into wine. V



Wine Tips & Tricks

· Most people expect white wines to be refrigerator-temperature and red wines to be room temperature. That's unfortunate. If wines are served too cold, they are less flavourful than they will be a half hour or so later. Plus, our rooms are warmer than the European castles of yore. An easy rule of thumb is to place red wine in the refrigerator a half hour before serving, and take white wine out of the refrigerator a half hour before serving.

 Decant or just allow every bottle of wine to breathe for 15 or 20 minutes before drinking in order to enjoy the vintage at its best. Avoid combining salty food with high-alcohol wines, as they will taste bitter. Sweet wines thrive with spicy food, and extinguish fires on the palate.

• The type of wine glass is important but currently overstated: a glass designed for Bordeaux can make the Bordeaux's aromas more obvious and prettier. But the same glass won't ruin an Australian Shiraz. Just about any glass with a tapered bowl can express the aromas in a wine. More importantly, make sure the glass is clean. Glasses stored in a cardboard box probably smell like a cardboard box.

• There are nifty gadgets for retaining a wine's freshness, but simply placing the bottle in the fridge (whether red or white) can slow the deterioration enough for most. Wine will generally last for two or three days before tiring, but sparkling, dessert and German wines can hold up for a week or two after opening.

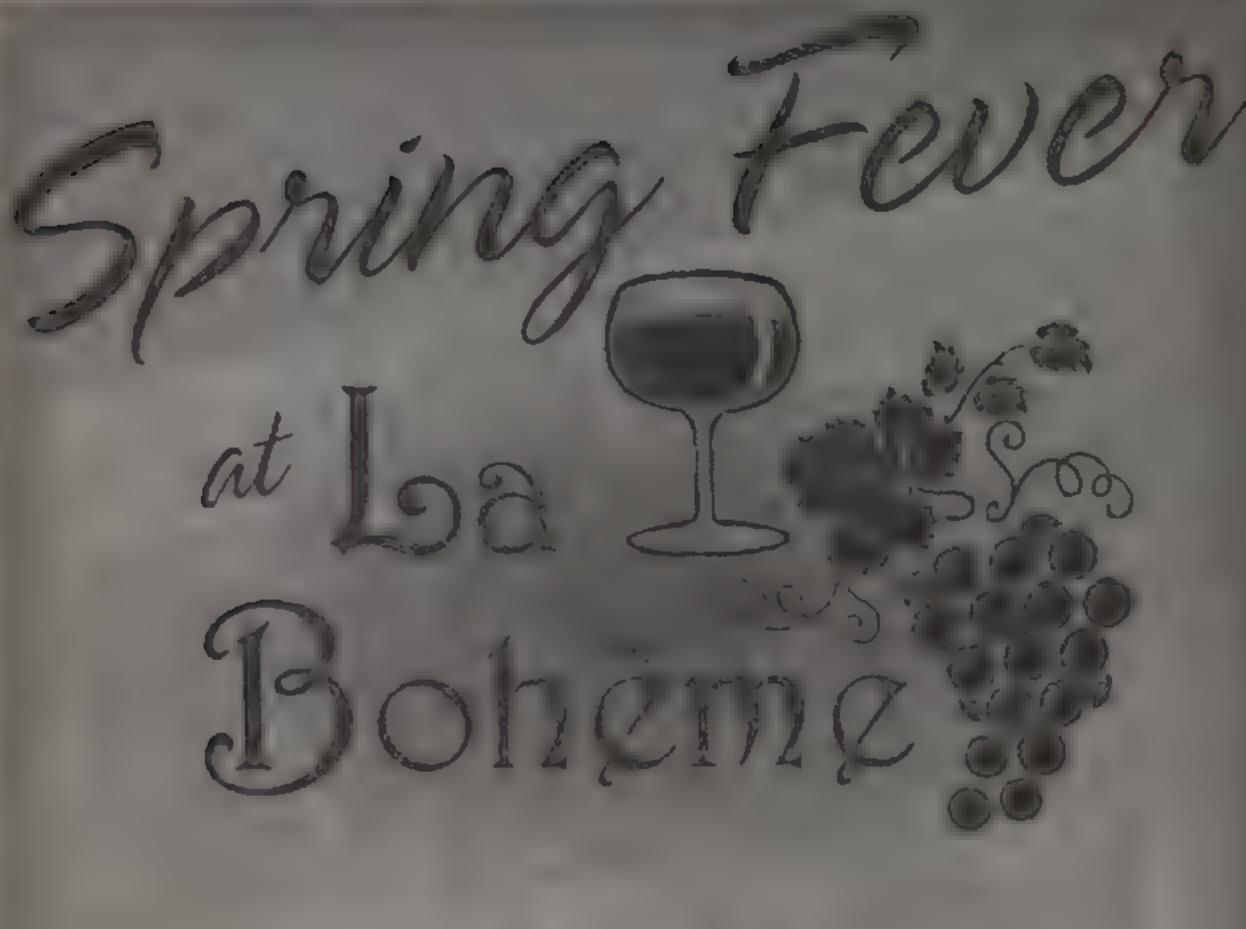
· Wine likes to be kept cool and quiet, and wants to be in the dark. Get rid of the wine rack sitting on top of your refrigerafor and keep the wines in your basement. Otherwise, simply find the coolest, darkest, least disturbed place in the house.

· At a restaurant, ask the sommelier or wine steward for the best value, sometimes, an opened half-bottle of wine not normally sold by the glass can be a discovered treasure 💌











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Awaken to the civilized tradition of Sunday brunch

QUENTIN RANSON / quantin@vueweekly.com

any given Sunday morning in Calgary or Vancouver, people visit their favourite diner and wait in line in order to indulge in a leisurely, slow-food feast of greasy hash browns or whatever idiosyncratic egg-cheese-sauce house specialty is on offer.

My friends and family in other cities get out of bed early to beat the brunch line-up. Sunday is the only day that allows the luxury of an unhurried breakfast; for this indulgence, many urbanites are willing to wait and wait and wait.

Our city has many restaurants that offer tasty, affordable and, most importantly, line-up free brunches. The 9th Street Bistro is an overlooked gem where you won't have to fight the crowds to enjoy a delicious, European-styled champagne brunch It's a stress-free Sunday morning meal, just the way it should be.

My father and I decided to meet for a last-minute Sunday brunch. We picked the 9th Street Bistro because it's within easy walking distance from his downtown apartment. Entering this little bistro we were immediately impressed with its cozy, old-world charm. Impressionist art lined the walls while classical music quietly echoed from one corner of the room.



As we settled in and perused the menu, the weathered hard-wood tables and chairs creaked beneath us. My dad remarked that the restaurant shared the warm neighbourhood feel of his native English pubs.

Our friendly server offered us our choice of guava, apricot, pineapple, orange or strawberry-banana juice to start the meal. And the menu proved as diverse as the juice list. From the mundane but hearty mainstream breakfast of unapologetic stand-bys like Canadian back bacon and poached eggs to the more adventurous Grand Marnier French toast with its verging-on-risqué orange rind and liqueur egg batter, the menu had enough variety to please almost any palate.

(\$1.95) and rich French roast coffee (\$1.85), I discussed the menu options with my dad. One of the unique features that caught our attention was that each item was offered à la carte (on its own) or with champagne and/or a fresh fruit skewer drizzled in white chocolate truffle sauce. After almost deciding on the decadent-sounding kiwi and cream cheese

omelette, I opted for the old school fillings of mushroom and cheddar (\$7.75) that are hard to beat.

Feeling like something slightly out of the ordinary, my dad went for the house specialty, eggs à la nouveau, along with the fresh fruit skewer (\$12.25). Both of our menu choices came with potatoes and a choice of crumpets, English mussins, date bread or toasted French loaf.

MY OMELETTE came quickly. It was plump with melted cheddar and perfectly par-cooked chunks of mushroom. Skirted along the side of the plate were crispy-golden "9th Street potatoes" and two toasted crumpets

Sitting under a painting of London's Tower Bridge and tucking into the buttery goodness of crumpets and marmalade, I could feel my British blood gurgling and swirling with gustatory satisfaction. The omelette itself was delicious and tasted like, well, you know, cheddar and mushroom What more can you say? The earthy richness of those ingredients simply speak for themselves.

Eating out with my dad is a chance to chat and catch up with all the usual family stuff. He also never manages to finish his meal: I can always be guaranteed a healthy helping of whatever he has ordered. I was especially look-

CONTINUES ON PAGE 16

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SINCE LEGS JAMES LYLE nicelegs@vueweekly.com

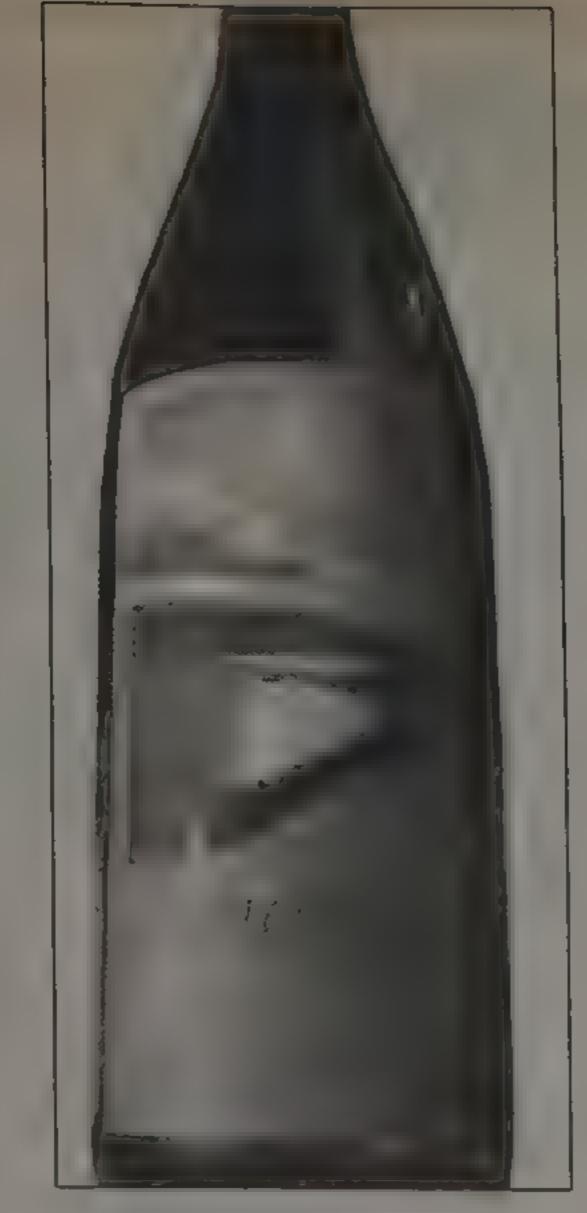
2003 SONORAN ESTATE WINERY RIESLING, \$14

On a spring 2004 visit to the Okanagan, my wife and I made an effort to visit every winery. We missed only four or five. Since then, more than a dozen others have opened. One of the wineries we visited was Sonoran, owned by Dutch immigrants. The Smits also had a bed and breakfast, where we stayed.

Our first introduction to their Riesling was in the common room of the guest house, attached to the Smits' residence. As we sat and relaxed, we heard the door open and Arjan Smits strolled in to ask if we would like to sample their Riesling and Gewurtz. They were both still in the tanks and needed time to develop, but the Smits were thrilled to have someone sample their wine. At the time, both wines were young, but they showed a lot of promise.

Now, two years later, I managed to get my hands on a bottle of Sonoran Estate Riesling. I was very excited about trying their finished product. Upon my first pour, I found the colouring to be overly light, almost watery. The nose had some presence, with a crisp, refreshing odour. That said, I have been waiting for two years to taste this wine, and there was no time like the present.

The taste started very light with a



crispness that developed over a short time. The evolution through the taste was well rounded and pleasant. However, I found it lacked much individual personality and lacked almost any of the refreshing spunk that I find in better Rieslings. Riesling is my favourite white varietal and while this wine is by no means a strong example of the grape, it is a solid first effort that gives me even more hope for the Okanagan, I look forward to next year's try.

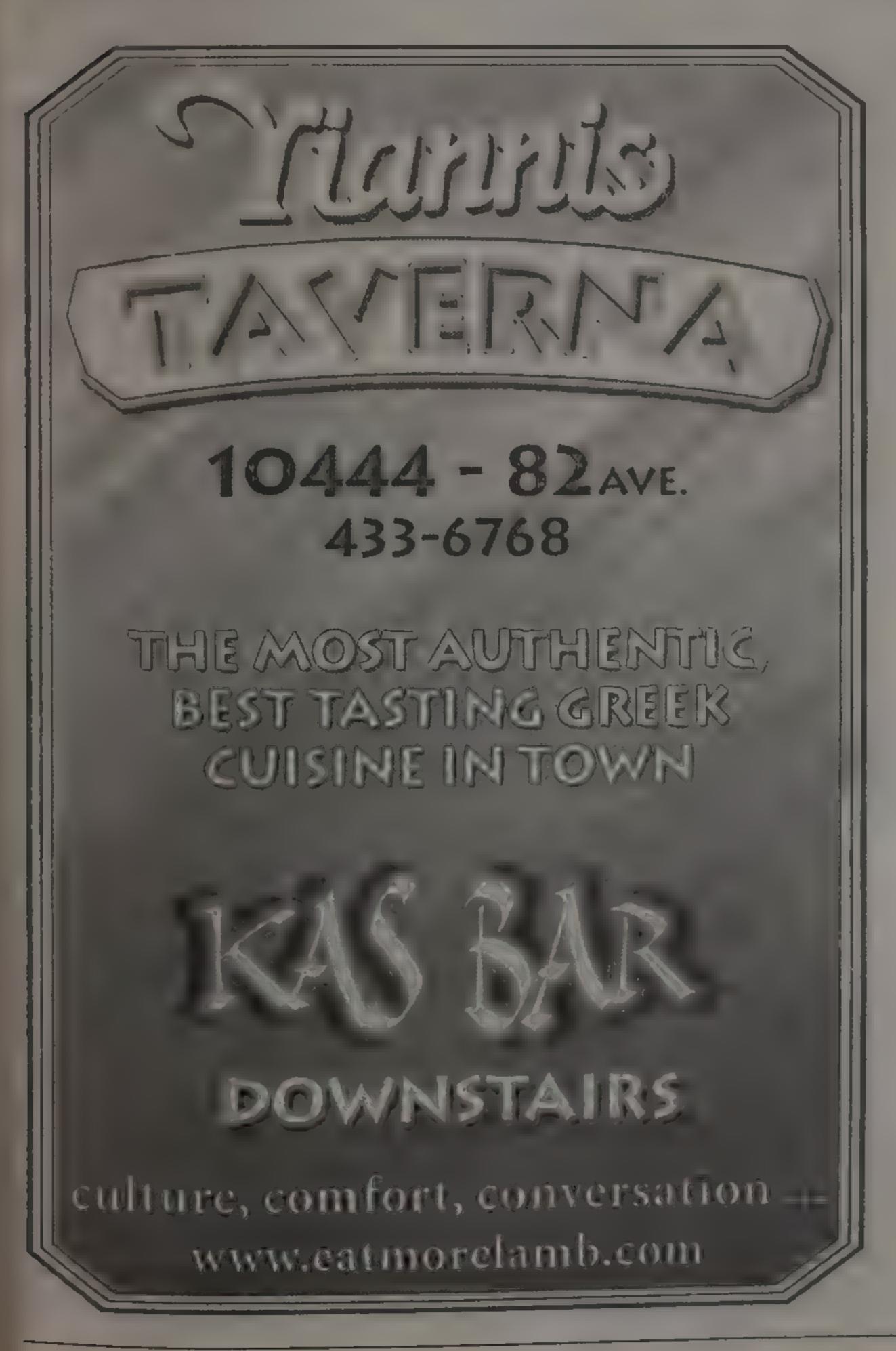
TRY DINING OUT FOR LIFE TODAY Visit one of 11 Edmonton restaurants at diningoutfor-life.com and 25 per cent of their food bills will go to Living Positive, a local group that helps people live with HIV and promotes AIDS awareness. Vue's 2005 pick of the year, The Manor Café, is on the list, as is the Blue Plate Diner and our beloved Savoy. Say you're Dining Out For Life when you make your reservation.

FOUR ROOMS has launched a new spring menu, and some of these dishes make our heads spin. Henry Song was inspired by beef coffee rubs in South America when he developed his Coffee Chili Tuna, and describes the luscious-sounding Mango Salmon with glee.

Song has also been working on a Cosmopolitan Supper Club to introduce 25- to 40-year-olds to modern dining. Part instructional and all fun, Song is starting the club to break down a mystery: eclectic, modern cuisine is based on traditionally-derived recipes with funky, fresh approaches. The average Edmontonian who enjoys food and loves to explore will sample dishes from around the world with some wonderful wine pairings every month.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426.2889.







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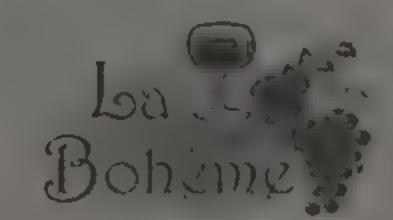
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Maybe its the perogies that practically melted your mouth. Maybe its the samosas that sent your senses into orbit. Maybe its the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 8th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 11th. For your ballot to count, you must give answers in at least ten categories and include your name, address. and a daytime phone number.

A 'GREAT ESCAPE' courtesy of La Boheme. Includes one night for 2 in one of their marvelous suites and a table d'hote dinner for 2. Valued at \$250! Plus \$100 in Gift Certificates! Ten others will receive a gift certificate from an Edmonton restaurant.



- Appetizers_____
- Soups
- Salads
- Breads
- Steaks_____
- Venison_____
- Sushi____
- Tapas
- Pub Food_____
- Dim Sum
- Sandwiches
- Hamburgers
- Wraps
- Pizza
- Desserts
- Chicken Wings______
- Best Sweets
- Snacks (pretzeis, bagels)

- Best Rest. (Fine Dining)______
- Best Rest. (Mid Price)______
- Breakfast

- Tea Shop_____
- Deli • Bavarian____
- Greek_____
- French____ • Italian/Pasta_____
- Chinese____
- Japanese
- French Fries____ East Indian/Tandoori____
 - Mexican/Latin American
 - Steakhouse
 - Seafood
 - Vegetarian______
 - African_____
 - Juice Bar
 - Continental

- Best New Restaurant_____
- Pre-theatre dining_
- Restaurant for lovers
- Bakery____ Innovative menu____

 - Beer list
 - When you only have \$10______
 - Best when someone else is paying _______
 - Late night/all night_____
 - Weekend brunch
 - Best service______
- Thai
 - Best Patio
 - Best Chain
 - Best Hotel Restaurant
 - Ultimate Dining
 - Experience_
 - Best Independent Wine Store
 - Best For

People Watching

This is your official ballot. SENU It li

Mail answers to:

Yue Weekly's Eth Annual Golden Fork Awards

DF FAM: 426 2889 or email: fork@vueweekly.com or coline at VUEWEEKIY.COM click on the link



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Look at this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for Vue Weekly's Golden Fork Awards to be announced on May 11, 2006. The ballot will appear in our April 13, 20 & 27. It asks you to vote for Edmonton's best on our Eighth Annual Reader's Choice Awards for over 50 best food categorize.

So watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate.

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Evil Dave fires up a sinfully good grill in Jasper

JENNIFER MARIE LEWIN / jennifer@vueweekiy.com

fter a full day of hiking in the mountains and eating only stale trail mix, my little family was ravenous and somewhat grumpy.

From Jasper's main drag, the exterior of Evil Dave's Grill was alluring: sleek stainless steel and sharp angles articulated that this restaurant meant business when it came to cuisine. I hoped my speculation was correct, since by the way my family looked, we were pretty serious about eating.

The interior featured low lighting to mask our backwoods appearance; dark hardwood chairs and flooring easily disguised any pine needles, twigs or small rodents that dropped from our toddler's hair.

Our little backpacker was amused by the counter-rotating propeller fans, and I was amused that such a trendy restaurant had booster seats and colouring pages for her. Evil Dave's Grill is a new restaurant in Jasper, only open for a few months; however, the owner obviously knows Jasper clientele. The ambience allowed us to enjoy a fine dining meal and still feel comfortable bringing our child.

Our friendly server settled us in with a run down on the specials, then gave us a few moments to look at the menu. Evil Dave's had a variety of distinctive appetizers, salads, sandwiches, pastas and "big plate" items.

I was tempted by the "I Don't Eat Meat" stuffed portabella entrée, but after ingesting so many berries and nuts during the day, I wanted some real sustenance. I could not resist the blackened salmon special (\$19.95), served with a crab purée. My husband went down his predictable but always satisfying burger trail with an Evil Burger and fries (\$9.95). Our munchkin had developed the habit of only wanting what was on our plates, so we skipped a kid's meal. Instead, we decided to share an appetizer to appease our growling little bear.

We decided on the coconut fried

lollipop shrimp (\$8.95) for a starter. My husband ordered a Coke (\$2.50) for himself and chocolate milk (\$2.75) for our daughter. Although tempted by the extensive wine list, I thought that a mochaccino (\$4.75) would best revive me. My daughter, who apparently didn't feel that she had scaled enough mountains that day, climbed up and down on her precarious stool as a pre-eating warm up.

AVERTING AN impending disaster, our server quickly came out with the drinks and appetizer in tow. Five plump battered shrimp lined a bed of green cabbage in a dazzling artistic display on the crisp white plate. Drizzled across the platter were three distinct sauces—mango mustard mayonnaise, red currant jelly, and chili paste. The combination of colours and textures in this dish was almost as beautiful as a mountain sunrise.

The taste was even more impressive. Each bite revealed a fusion of spiciness and sweetness on our tongues. The coconut coating was light and crisp, contrasting amazingly with the succulent shrimp. I have never tasted such distinct flavours in a dish that blended so well together. What an interesting and innovative appetizer! Our tiny mountaineer was excited by the fact that she could hold her shrimp like a lollipop and eat it with her hands. She chimed what we all were thinking, "It's dewishish."

My mochaccino was also "dewishish," and I had no obligations to share it. The clear mug displayed lovely brown layers of a properly made mocha, with just the right hint of chocolate and sweetness to avoid overpowering the high-quality espres-



so. My daughter enjoyed her chocolate milk, sucking it back in one very long slurp. We hoped that her drinking habits wouldn't carry on into her teenage years.

Our appetites now stirred, we anticipated our main feature. As soon as our empty appetizer plate was swept away, our entrées were in its place. These plates arrived just as well-presented as our previous one

My salmon was placed precisely on a bed of jasmine sticky rice and bright vegetables. Imbedded with dark sesame seeds, the jasmine rice's distinctive texture paired well with the fish. The salmon itself was flaky and light. Sautéed green peppers, carrots,

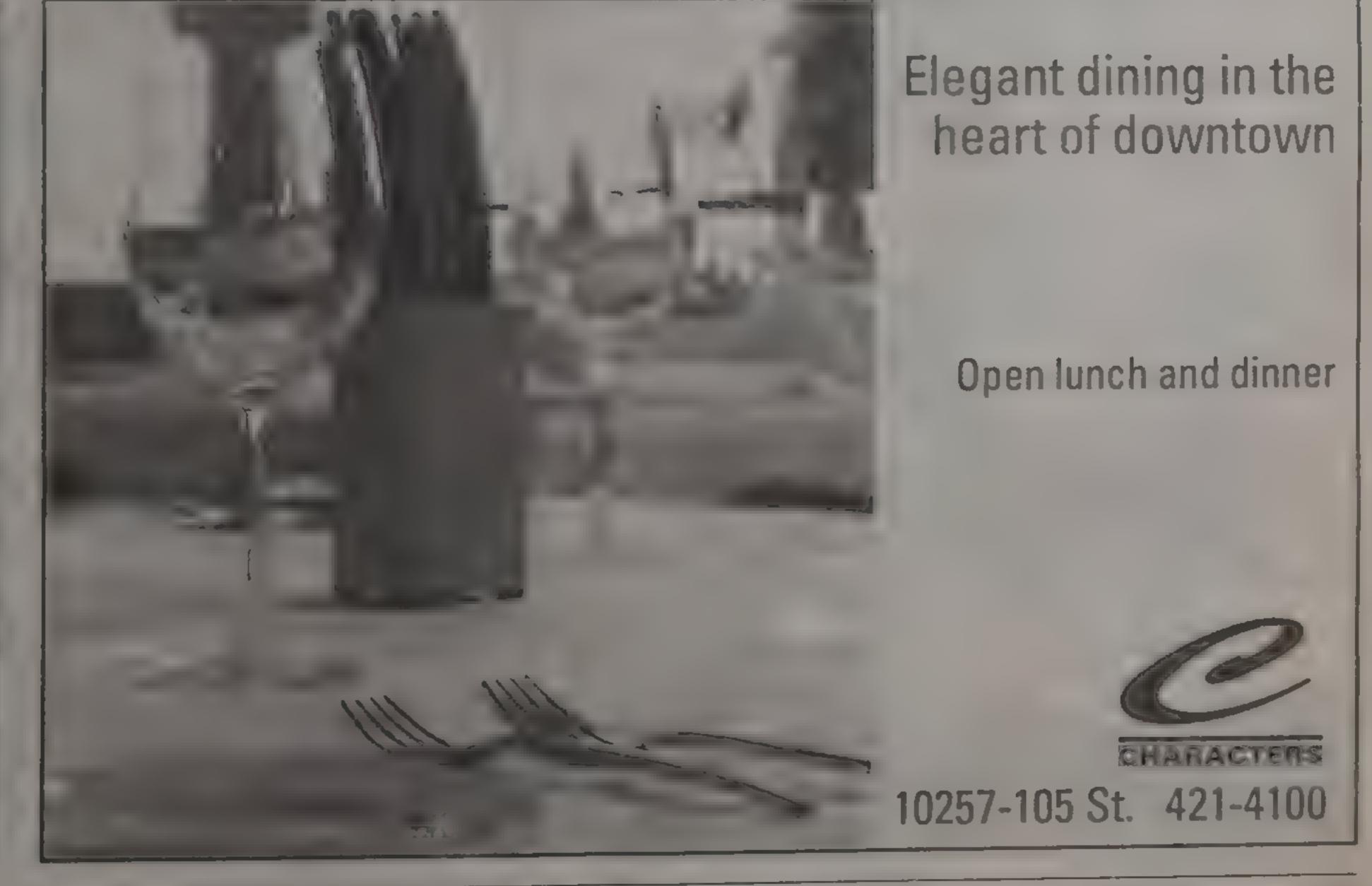
DISH

broccoli, zucchinis, and onions added to the dish. I appreciated the array of colours. To finish the arrangement, my crab purée was layered on top with carrot and beet curls garnishing the dish. I must admit, I barely paid attention to the details as I greedily devoured the entire portion

My husband was also not eager to talk, immersed as he was in his burg er and fries. The thick ground sirloin patty was made complete by fresh tomatoes, lettuce and a toasted bun He managed to say to me between gulps, "Here, try the fries, they're fan tastic." The fries were hot, crisp, and lightly seasoned. Fries are such a simple dish, but are often prepared with mediocrity. These were a refreshing reminder of what fries should be Unfortunately, neither my husband nor I were able to taste many of them for our fry monster went berserk and inhaled most of them

Overfed, we decided to forgo dessert, though the server's description of made-to-order banana cream pie did test our willpower We had already pain ad ourselves enough that day, without contending with far merstuffed bellies. For \$55 including tax and tip, we waddled out very sutisfied We were pleased to discover that the mountains aren't the only things to take our breaths away in Jasper, V





Bistro brunch was brilliant

MATERIAL PARE 12

ing forward to this brunch because my brothers weren't with us. I was sure to have the lion's share.

Reaching across the table to perform my familial obligation, I was impressed at how the creamy sweetness of the white chocolate truffle sauce paired perfectly with the tart chunks of strawberry and pineapple on the skewer.

The sugary starter was followed by the savoury richness of the eggs à la nouveau, which consisted of pastry shells generously stuffed with bacon, onion and chopped tomato, topped with poached eggs and covered in hollandaise sauce. The bold and distinctive flavours of this dish forced us to take our time eating it, with each ingredient demanding our taste buds' undivided attention.

Salty chunks of bacon, tomato and onion nestled in the bottom of the pas-

gar of the rich hollandaise sauce. Between the two of us, we barely finished it. We decided to skip the champagne because we just couldn't imagine needing anything more. When our server brought the bill, we were pleased to see that \$23.49 could buy so much satisfaction for two people.

Brunch is the perfect slow start to what should be a slow day. Rolling out of bed at a Godly hour, luxuriating in the glories of an unhurried morning and gathering together with friends or family to linger over a leisurely meal is really the perfect bookend to any week.

It is even better when you don't have to wait in line and the food is enjoyable. The 9th Street Bistro offers a tasty remedy for the frantically busy Edmontonian: a delicious, relaxed Sunday brunch that will lower your blood pressure and take it easy on your wallet. •







Best quiche east of Edmonton promises not to be a tempest in a tea cup

ELLA JAMESON / ella@vueweekiy.com

he hiking trails of the Cooking Lake Blackfoot Recreation Area east of Sherwood Park eventually lead to the Strathcona Tea House and Restaurant on Wye Road.

The two-story green and white building shares its lot with a reclaimed schoolhouse that accommodates Desiderada, a day spa and gift shop. Only 20 minutes east of Edmonton, I'd passed it dozens of times on my way to or from a day of outdoor adventure.

One Saturday afternoon, a friend and I met some cycling buddies at the Tea House after their long chilly spring training ride. They arrived ahead of us and had already ordered a warm pot of Monk's Blend tea (\$1.95) and a bottomless carafe of coffee (\$1.95). Monk's Blend combines the flavours of vanilla and apple with black tea. The coffee was, well, coffee.

The two of us joined them at a large oak table surrounded by four vintage chairs recovered in dusty rose fabric. Looking around, all seven of the tables were similarly adorned with flowery tablecloths, glass sugar

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bowls, pitchers of thick, fresh cream and handmade napkin rings.

Full of antiques and collectables, most of which are for sale, dining at the Tea House was like visiting Grandma's parlour. The building was constructed in 1905 and moved from Vegreville in 1992. Many of the original fixtures remain, such as the hardwood floors and oak fireplace mantle.

Owner Marlhine lives above the restaurant, and her cat watched people wander in and out from its perch at the window. Six days a week, Marlhine and her small staff serve tea and simple fare from their main floor kitchen, as they've done for the past 14 years.

We quickly added our tea orders: my friend's Chocolate Mint (\$1.95) came with the wafting aroma of After Eight. My Blue Eyes herbal tea (\$1.95) was an infusion of apple pieces, hibiscus flowers, rosehip shells and tiny pieces of lemon and orange. Its somewhat bitter taste was eased with a dollop of cream.

ACCORDING TO Douglas Adams of The Hitchhiker's Guide to the Galaxy fame, "bringing a teacup, a tea bag, and a pot of hot water to the table is merely the perfect way of making a thin, pale, watery cup of tea that nobody in their right mind would want to drink."

If fact, a good cup of tea requires a preheated cup, nearly boiling water, and free tea leaves steeped for two to three minutes. The Tea House did exactly this, with a huge array of teas for every taste.

As we chatted, pouring tea through strainers and into our delicate china teacups, we began to think of food. As if on cue, Marlhine appeared with a sample of her special for the day—ham and broccoli warmed in a braid of pastry and smothered in creamy dill sauce. She was also serving quiche. The choice was not easy to make.

Three of us ordered quiche (\$11.95 each), but we each chose a different one: ham & spinach.



salmon, and bacon & mushroom. One friend chose the ham and broccoli braid (\$11.95). Half of us chose a side Caesar salad and the other half selected vegetable minestrone soup.

We had more tea; we had more conversation. Murmurs and soft laughter came from the other tables as people relaxed into their chairs and enjoyed the atmosphere. It was so soothing and unhurried, which was a pleasant change from the hustle of the city.

Marlhine also hosts children's tea parties, murder mystery nights and all sorts of private affairs. With a full menu of wines, martinis and cocktails, they are ready to entertain the hardiest bunch.

OUR MEALS WERE brought out on funky retro plates. Placed before me was a hearty slice of home-baked bacon & mushroom quiche next to a sundae glass filled to the brim with Caesar salad. The salad smelled divine and tasted even better: luscious garlic and freshly grated parmesan cheese made the romaine lettuce come alive with flavour. A forkful of light, tender quiche filled my mouth with savoury mushrooms.

Anadama corn bread was served alongside our meals, and its warmth melted the butter that filled the pores of each slice.

A friend observed that the soup was obviously homemade, without that mysterious glutinous thickener . that's a dead give-away for institutional soup mix. The vegetables were firm and cooked to perfection.

As we all marvelled at the flaky quiche pastry, one friend told of the time she made her first quiche with a graham cracker pie shell. Bits of egg flew as we all snorted at her story before we proceeded to tell our own cooking disaster tales.

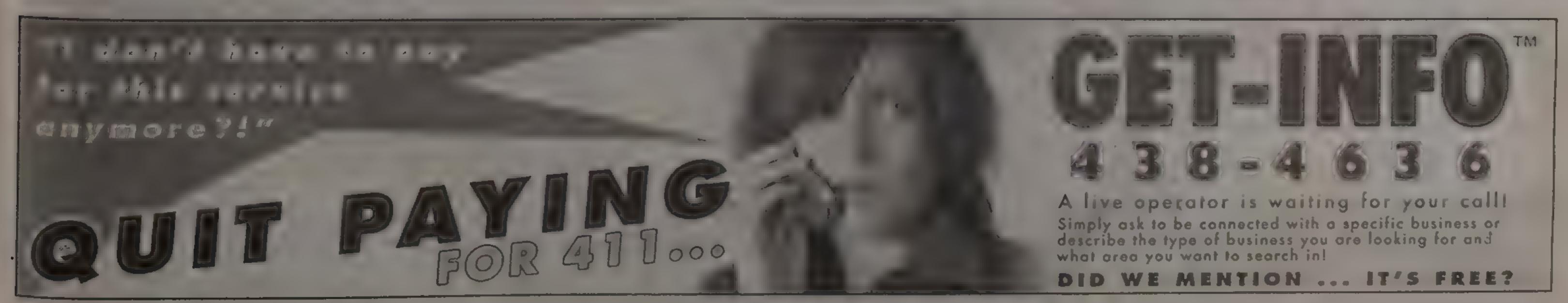
One of the young servers brought out a tray with a sampling of desserts. There was much negotiation ("I'll share that if you share this!"), and we ended up with the Treasure berry crisp and a raisin pudding cake (\$4.50 each).

Each of us moved from bowl to bowl, trying both desserts. The pudding was served warm with a brown sugar sauce, and Marlhine insisted we douse it in fresh cream. The crisp was loaded with rhubarb, raspberries and cranberries. Its tartness was refreshing.

For less than \$20 including tip, we were satiated, contented and relaxed. None of us were keen to leave, but we picked ourselves up, and with many thanks from the staff, headed back to reality.

Maybe next time I'll make a day of it and try the spa. V





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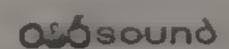
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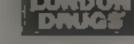


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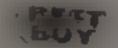


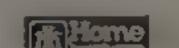














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FUNERAL DIRECTOR / 2

Leadership race leaves many questions about fate of year-long education review

CRITICS SKEPTICAL ABOUT PROMISES TO CONTINUE WITH WORK OF FORMER ADVANCED ED MINISTER

CHLOÉ FEDIO / chloe@vueweekly.com

ore than a year has passed since the provincial government put post-sec-L V L ondary education under the microscope in a review process created to shift Alberta's resource-based economy to one focused on information and technology.

And while the Ministry of Advanced Education promised to have a new tuition policy in place for 2007—creating a more affordable system change in the government, prompted by Premier Ralph Klein's announcement that he will submit a letter of resignation in September, has left Albertan students skeptical.

"Quite honestly, I think things will be on standstill for a little while, possibly over a year, while the Conservative Party figures itself out, which could be very disappointing in terms of post-secondary," says Samantha Power, University of Alberta Students' Union president-elect. "We don't know which leader is going to come out of this and if post-secondary is going to be an issue for them."

Worry that education would be put on the back burner was elevated when Minister of Advanced Education Dave Hancock, who instigated the post-secondary review in January 2005, resigned from cabinet at the end of March to join the leadership race.

But even after his resignation, Hancock said the government was committed to follow through on its objectives, pointing to the budget as an indication. This spring, the government announced a 19 per cent funding increase to advanced education, dedicating a total of \$2.2 billion, and permanently reset tuition to the 2004/05 levels.

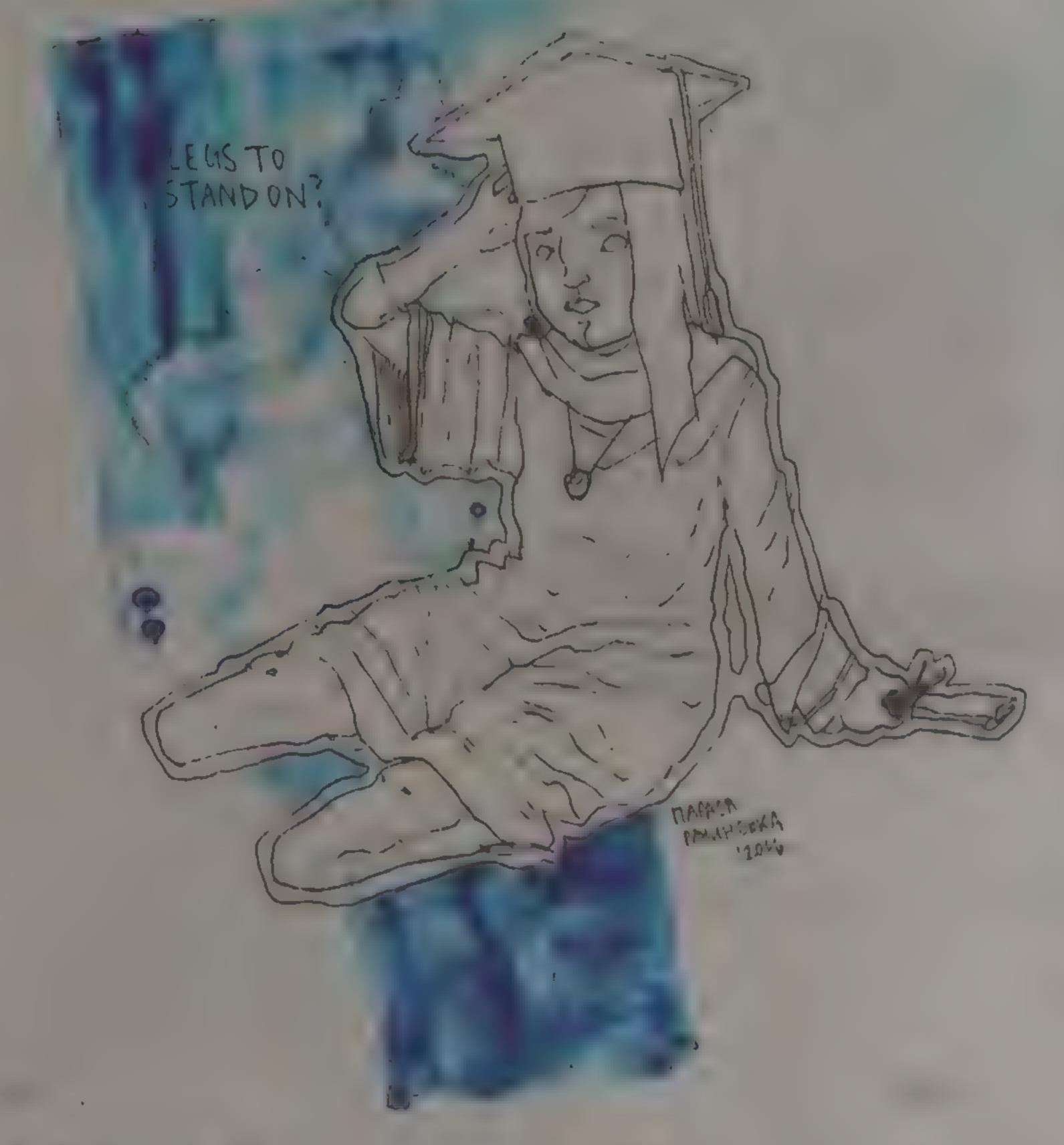
Denis Herard, MLA for Calgary-Edgemont, has since filled the position of advanced education minister, and is challenging speculation from the opposition that the review will not be completed.

"I'm going to build on the foundation that David Hancock left me," Herard says. "The bottom line is that we're open for business."

LAST WEEK, the first set of recommendations from the review, compiled by the Transforming the Advanced Education System Subcommittee, were released to the public. This was one of three subcommittees set up to complete reports after the A Learning Alberta conference last November, which gathered almost 250 education leaders to discuss strategies for the review.

Raj Pannu, MLA for the New Democratic Party in Edmonton-Strathcona, was satisfied with many recommendations in the report, like the suggestion of replacing student loans with a greater focus on grants, ultimately to help reduce student debt.

"It also acknowledges, unequivocally, that the tuition fee policy has failed, in that it may have discouraged lots of Albertans—particularly from rural areas, from lower and middle income



groups and from the native community-from wanting to go to post-secondary institutions," Pannu says. "It needs to be replaced with a much more benign policy."

But since Klein announced there will be no fall session of the legislature—due to the leadership race—there is concern that time is running out to affect change in the tuition policy for 2007.

THE CURRENT POLICY, which allows institutions to increase tuition annually by up to 30 per cent of their operating budget, is founded in legislation. But Herard explains that this doesn't necessarily prevent action.

"We don't have to wait for the process to determine the policy; we need the flexibility in the act to implement whatever policy we come up with. So we can change that now, we can act so that we're ready, and then at the time when

the policy decisions are made, we can pass regulations to implement them," Herard says.

"This isn't something that's going to sit around and gather dust," he adds. "Just stay tuned because were going to do something this spring, in the spring session—we have to."

But Dave Taylor, Liberal MLA and advanced education critic, is not confident in the government's resolve to follow through on their promises

"I wait with bated breath to see if that happens. This government is not showing tremendous work ethic and a desire to get things done right now. all they really want to do is get this session over with and get out of here," Taylor says.

The changes that students hoped to achieve this year have not yet been met, and Power expects that the government will make "fairly standard recommendations," instead of looking at something more drastic.

"The provincial lobby organization, their policy is to have tuition at a level of \$3 500, calculated based on the amount a student can save over the summer, and to have tuition then increase by CPI [rate of inflation] minus 1 per cent, explains Power, who also worked this year as SU Vice-President (External) at the U of A

Pannu agreed with this student assessment saying that resetting tuition to the 1999/20 tuition levels would be a better starting point

ANOTHER SOURCE of disappointment for education critics was the Acress to the Future Fund set up for innovation in education, which is supposed to reach \$3 billion, but currently sits at \$750 000 million. Still, Herard says that the fund will meet its target within two years, as promised by Klein.

"The Premier has already stated it, and he keeps his word. And I don't know if anyone, who ever the person is who comes in, would be of a different mind." Herard says. "To me, the best investment of all, one that changes nonrenewable into renewable, is people, and I don't think that any premier-elect coming in is going to feel any different than that."

"We were careful; we put it in Bill 1. So, the Access to the Future Fund and the \$3 billion is there in legislation," Hancock adds, saying that it's now up to the Finance Minister to follow through. "The question now is simply one of timing, and I don't see any reason why we would back away from that promise."

But Taylor and Pannu are not convinced

"Who's to say that any of the unfulfilled promises by the old Premier will be kept by the new leader?" Taylor wonders

ALTHOUGH KLEIN originally announced that he would resign in October 2007, he moved the date forward after receiving only 55 per cent support at the Conservative leadership convention this spring

"[Klein's] own clout in caucus and in the government will seriously suffer as a result of the votes that he got at the leadership convention he got a weak support," Pannu says. "The current situation in the government is one of political paralysis—inability for it to act decisively on important policy issues

"Post-secondary education is one of the most important policies issues that the government needs to quickly take action on," Pannu continues. "Will [the government] be able to do it? I have my concerns; I have serious concerns with respect to the ability of the government and the new minister, both because of the newness and because of the distractions of the government of the day here in this province, because of the leadership campaigns that are going on."

Despite criticism, Herard remains positive, and with only a few weeks on the job, he is confident that change will soon be on the way.

"It's been a whirlwind. I really didn't think it would be a religious experience, but it has been a baptism of fire. It's really invigorating," Herard says. V



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CHRISTOPHER THRALL / christopher@vueweekly.com

friend. From the Eurasian steppes to the Western frontier, our equine companions have provided the muscle to till fields and the speed to travel where trudging feet could never dream.

The stirrup allowed Bronze Age cultures to wage mobile war from horseback, and Roman chariots rolled over most of the known world at the time. The Pony Express tied a continent together with lines of communication. Horses have inspired legends, works of art and breathtaking sculpture.

If God hadn't created the horse, man would have had to invent it.

In our modern, internal combustion-driven culture, the horse has become a quaint memory of an expired age. We wager on races and affix caricatures of prancing ponies to carousels in a celebration of our evolution from a coarser time.

However, nearly 40 per cent of the world's population still relies on the strength and dedication of man's oldest companion every day. Even in our high-tech province, the equine industry is growing every year and those special people who still hold a love of horses in their hearts can find a host of employment opportunities in the field

Edmonton, NAIT's Northern Campus in Fairview offers two certification programs to teach riders and trainers for this booming industry. Students come from all over Canada—though most are from Western Canada and Ontario. At Fairview, they meet Wayne Gray.

"The horse population in Canada is increasing," says Gray, the horse training instructor at Fairview campus since 2000. "This means a growth in the supporting roles." The program also offers a foundation in breeding farm operation so that students can help contribute to this increase.

The two certification programs have a maximum capacity of 14 students each; most years average around 20 between the two. Students



SHORSES

are predominantly female and most are a year or two out of high school. Gray is one of five instructors in the program, which includes a veterinarian, a nutritionist, a business instructor and the horsemanship specialist.

THE EQUINE HORSEMANSHIP certificate is a 33-week program, including six weeks of work experience. Students have to be able to saddle, bridle and mount a horse without assistance, then guide their mount through a walk, a jog and a lope.

CONTINUES ON PAGE 22

The History of Horses

The domestication of the horse began around 5 000 years ago, thousands of years after that of the dog or other farm animals. For 2 000 years, archeology hints that horses were raised primarily for meat, milk or pulling carts. Around 1000 BCE, evidence suggests that people started riding horses and suddenly their horizons expanded exponentially.

The horse grew to become indispensable in all four of mankind's major activities: war, travel, work and leisure. They were the fastest and most manoeuverable animals in battle for mounted warriors or chariot drivers. After the battles, they were essential to maintaining lines of communication in far-flung empires, as well as exploration of their borders and trade with the civilizations thus discovered. Riding also unveiled a brand new world of competition and sport, from hunting trophies to races.

Heavier draft horses, the shoulder harness and the stirrup were developed in Europe during the Middle Ages, allowing both farmers and mounted knights to use horses to their full capacity. As the reliance on mounted warfare gradually reduced, horses moved deeper and deeper into industry: anywhere anything needed hauling, the horse was absolutely essential until the development of the steam engine in the 19th century.

In today's industrial society, the horse has become more a symbol of luxury and leisure where they aren't used on the vast ranches of the Midwest. There are still plenty of areas on the planet, however, that rely every day on this greatest friend of mankind. V

It makes first-date small talk a little weird, but funeral home director makes rewarding career

TYLER MORENCY / tyler@vueweekly.com

atthew Hatch is wearing a finely tailored suit with shoes to match. He'd look at home in any office on Jasper Avenue, but he is not a typical downtown businessperson. He's a funeral home director.

"I think I went to too many funerals when I was younger," says Hatch, a funeral director at Howard & McBride Westlawn Chapel. "I probably went to a good dozen or so. Uncles, aunts, grandparents, and I saw the same funeral director every time."

Hatch eventually asked him what is involved in funeral direction and began his career path soon after.

"It got my curiosity at first and I said, 'I could do that,'" Hatch says. "The best part is serving the family and having them go away satisfied or happy with what happened and being able to move on with their lives."

Hatch enrolled and eventually graduated from the Red Deer-based Western School of Funeral Service, one of the two schools in the province that teaches students the nuances of funeral home direction and embalmment. Mount Royal College is the other. Both schools offer

BALLMING

part-time distance programs delivered online in addition to full-time onsite programs.

Hatch describes his first year in the industry after graduating from the two-year funeral director and embalmer licensure program as being "the background guy," doing whatever he could to help a service. In that time, Hatch learned some of the hard parts of the job.

"You're dealing with people that are grieving all the time," Hatch says. "When I go home I don't usually talk about it to my wife because she doesn't need to hear about it ... That's probably the hardest thing-having grief around you all the time."

He adds that talking with co-workers helps with the day-to-day process.

"You can't really take life for granted," Hatch says. "When babies come in the first thing I think about is my own kids ... It's, like, 'what would I do in that situation?' You are able to help them out a little more, but it's still hard to deal with it yourself. I wouldn't want to lose my little kids."

DONNA PALMER, spokesperson for Mount Royal College's funeral director and embalmer certificate program says that on-the-job training shows a student the reality of the funeral industry.

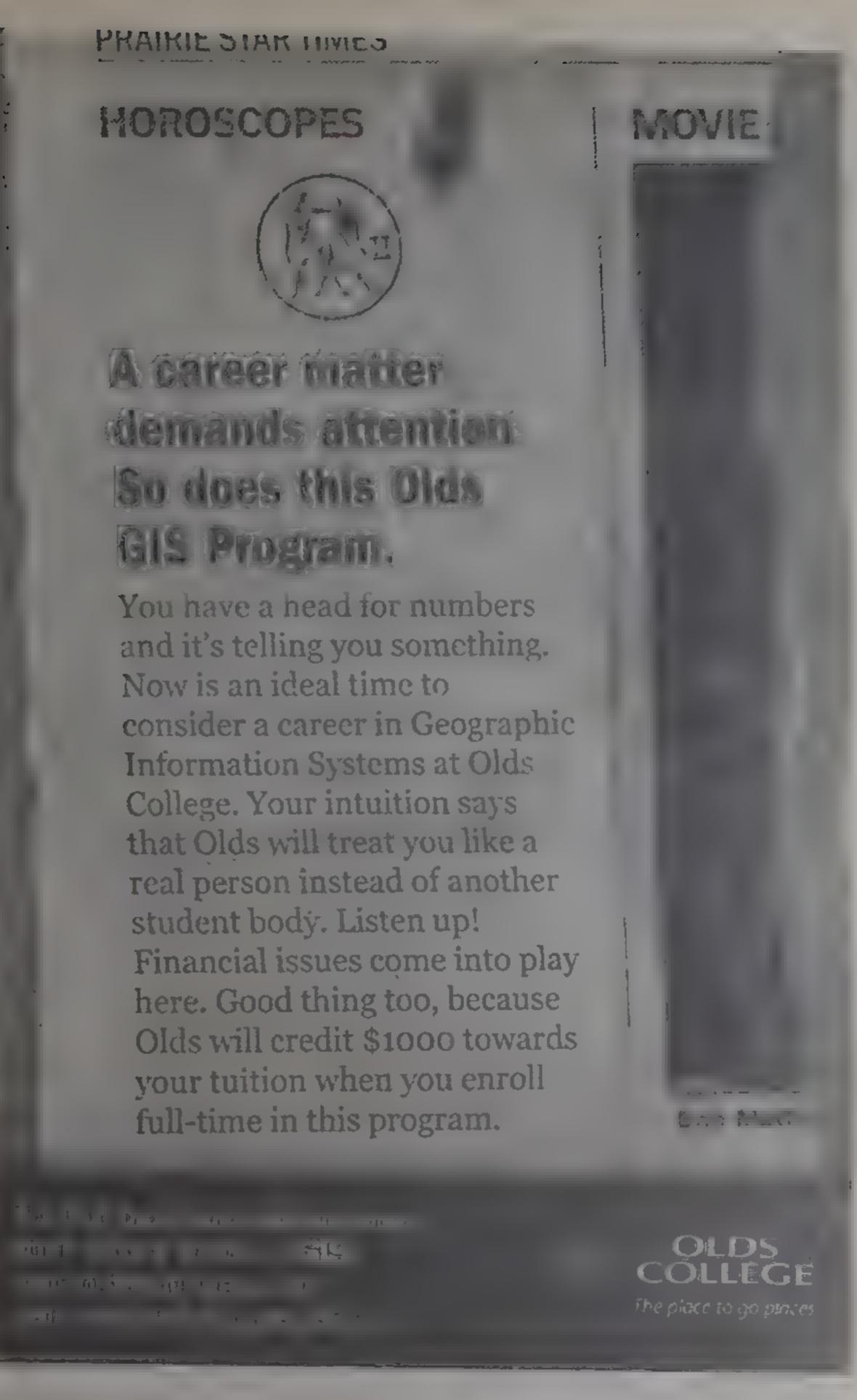
"The practical experience is a huge and critical part of the training and that's done by funeral homes," Palmer says. "Fifty per cent of graduates are leaving the industry within the first five years."

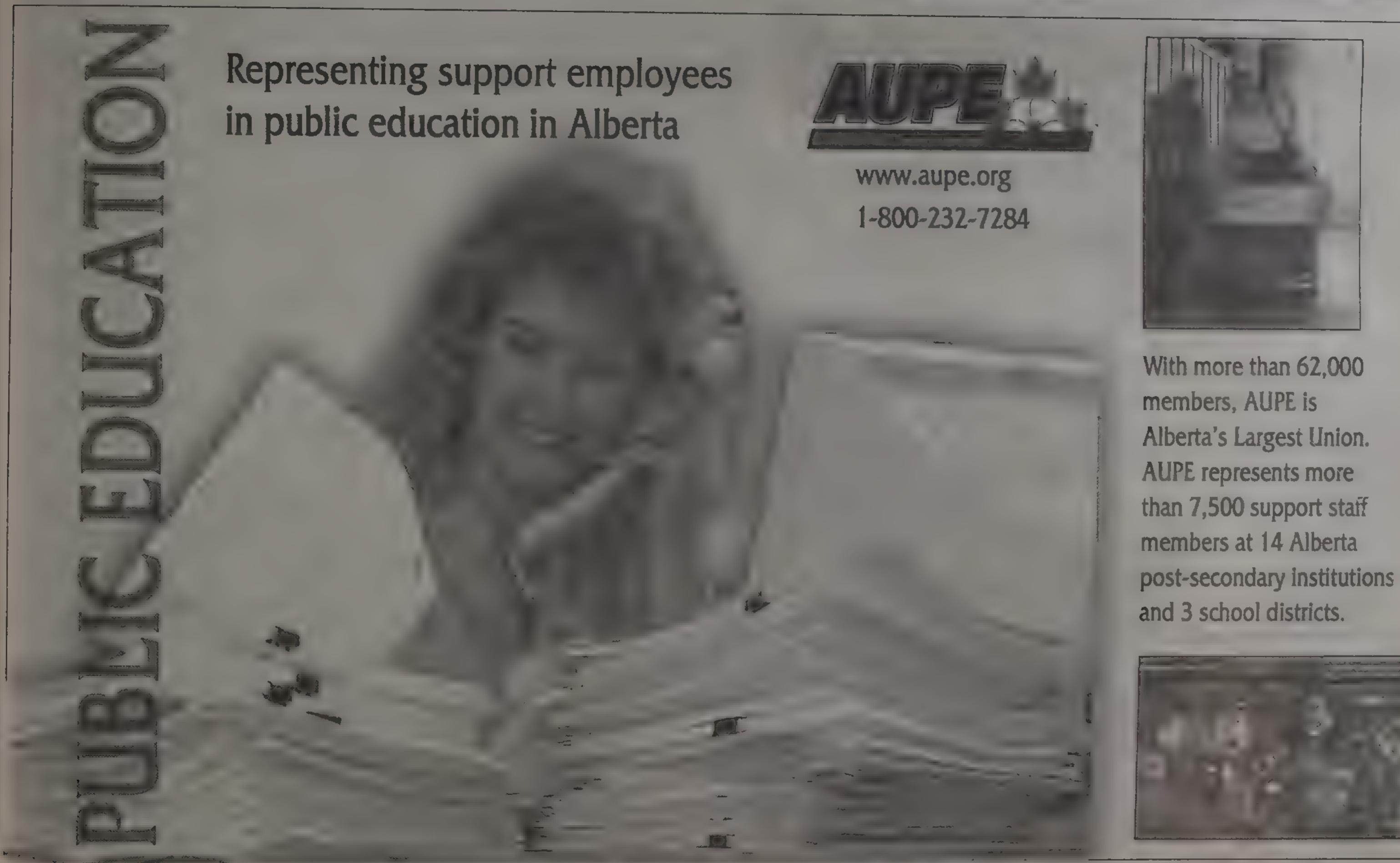
Palmer explains that many students don't have a clear understanding of the personal sacrifice and commitment it takes to be a funeral home director.

"We encourage all students to research the industry before applying to the program," she says. "They need to be going into funeral service for the right reasons."

Palmer advises that prospective students should talk to current funeral directors and job shadow them before applying to any program for funeral home direction. She adds that students must also possess what she calls "soft skills" like compassion and empathy.

CONTINUES ON NEXT PAGE





EDUCATION

Don't say 'neigh' to equine school

CONTENUED FROM PAGE 20

Including supplies, tuition runs about \$5 000.

The six-year-old program has a Western focus and spends at least 50 per cent of course time in the arena, riding and working with the horses. Class time is spent on health and nutrition, first aid and learning the business aspects of stables and breeding farms. Most students bring their own horses, but mounts are available for lease as well.

A partnership with the Wild Rose Equine Ranching Association provides the horses for the Horse Training certificate program. A \$5 500 tuition for 33 weeks includes the loan of a quality, registered two-year-old horse, work with foals and yearlings, as well as a six-week work experience component. The same

health and nutrition focus continues, but the Training program looks deeper er into management roles: students plan and run the annual horse sale at the end of the year.

"The difference between our program and others is our hands-on focus," says Gray. "We're less about lectures and seminars, more about using the wide-open arena schedule to our maximum advantage."

This means more time with the horses, more time to develop the bond between student and equine. Graduates leave with level IV rider certification from Equine Canada, experience in inter-collegiate competitions and the chance to participate in Fairview's annual rodeo.

HOWEVER, DESPITE the passion students and instructors have for working with these magnificent animals, popular culture seems doomed to

completely misunderstand them. As a result, our increasingly urban culture treats the field as a mere curiosity. Urbanites have little common ground to understand the equestrian.

Even films such as The Horse Whisperer deal more with the human relationships than Redford's devotion to horses.

"For most people in the industry, horses are the only focus," says Gray. "Everything else has to fit inside that dedication." No movie he's seen has ever captured that purity.

Regardless of the student's orientation, there is definitely a place to bring a single-minded devotion to horses. NAIT's Fairview campus boasts a residence and plenty of amenities in the picturesque little town 100 km north of Grande Prairie. Just follow your heart, follow your nose and find a career with both a deep history and surprising rewards. •

Embalming school students do it for love not money

CONTINUED FROM PHEVIOUS PAGE

"You could be dealing with a young couple that had lost a baby and then a lovely 80-year-old man who's lost his spouse of 60 years," Palmer says. "You're dealing with all of that and you have to do so in a very professional manner."

During the course of studies, students learn the psychology of death and the grieving process.

"There has to be some professional distance, but you're also human," Palmer says. "Facing your own mortality, that's what I think funeral service does."

While many people wouldn't want to be involved with death in their daily job, Palmer says the career is the right fit for the right individual.

"We've found a lot of people who've been touched in some way in the past with a death in the family and they had a very positive experience with a funeral home director that made a significant difference, and they've wanted to serve their community by going into that profession as well," Palmer says.

Many of the students have backgrounds in community service like education or nursing, Palmer says. The funeral industry demands a lot of personal sacrifice, no matter what kind of background a person comes from.

"You are expecting people to be on-call, working holidays," Palmer says. "I think it takes a special person that is attracted and stays in funeral service because it's definitely not for the money."

A FRESH GRADUATE can expect \$10 to \$12 an hour, while a licensed embalmer and director can make \$30 000 a year, depending on the place of employment and experience To be licensed an individual must assist in several funerals and gain 1 800 hours of job experience.

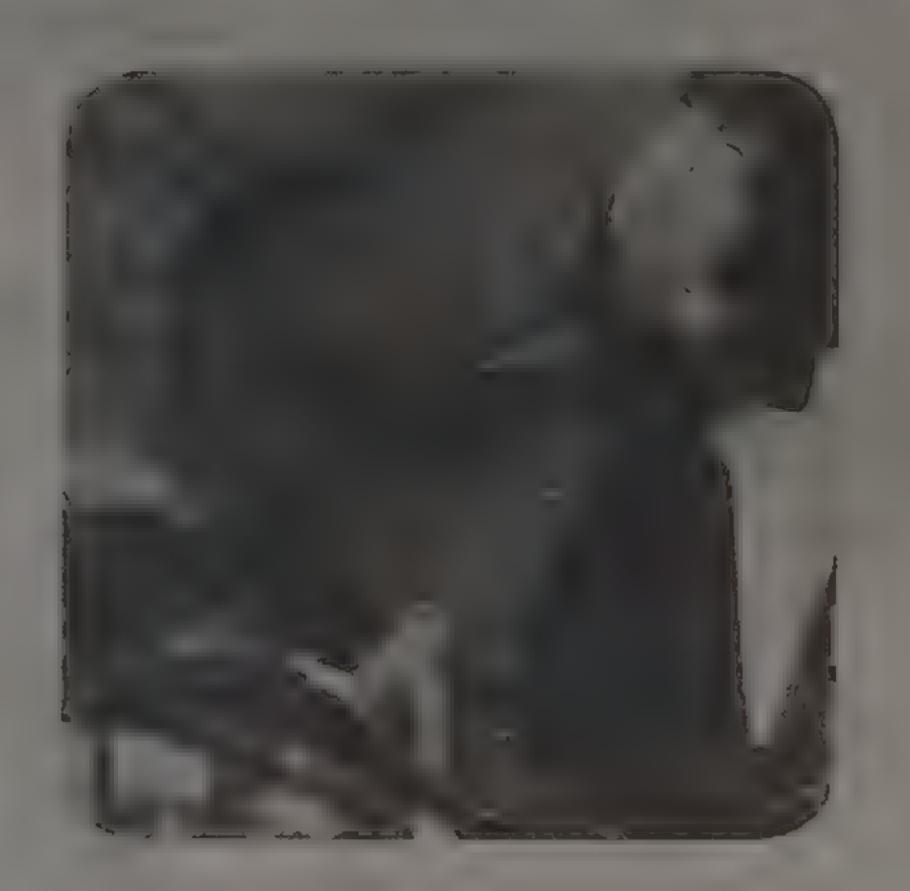
"Wages may not be competitive with other industries," Palmer says "You're dealing with Alberta now, where Chicken on the Way is advertising for \$14 an hour starting."

Still, with all the downsides, Palmer calls funeral service a growth industry, saying there are fewer graduates coming from vocational schools and a high attrition rate within the industry as older funeral directors retire.

Meanwhile, Matthew Hatch knows all about the challenges of the industry.

"It's definitely a commitment
There's a stigma around it (the job),"
Hatch says. "Before I got married,
dating certain girls, you'd mention it
and you'd never see them again." v



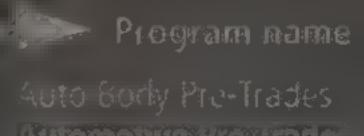


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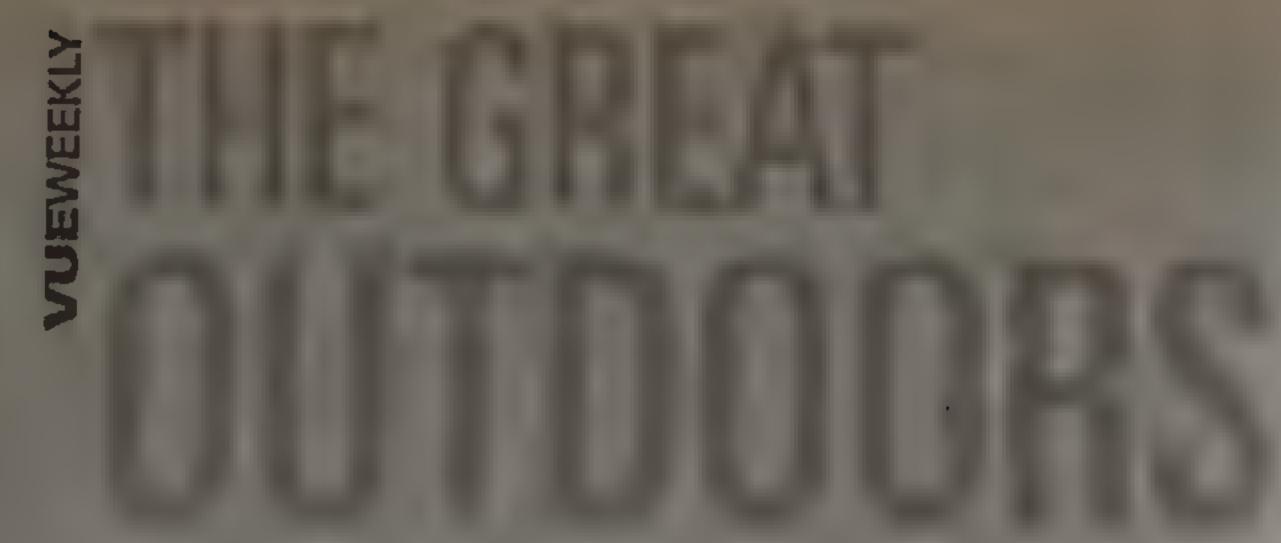
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He went to a land down under, where the big waves roar and make thunder

DANIEL DERKSEN / daniel@vueweekly.com

you are. You don't have to be Kelly Slater (the Lance Armstrong of surfing) to enjoy the sport.

I may not be the most skilled of surfers, but in my eight months in Australia, I delved into the culture. While I can identify with the more spiritual side of surfing, I was subjected more to the part of the culture that treats surfing more like a party, and the best place for that, as far as I could see, was Byron Bay. With a steady influx of backpackers looking for good surf and a good time, there is always someone keeping an eye on the swell or a hand on a beer, and that is basically what my life became.

After brief stints in Aquarius Backpackers hostel and a share house just outside of town, I ended up at Main Beach Backpackers. While Aquarius is located on one of the two main streets in Byron and boasts ensuite rooms, it also hosted the largest number of cockroaches I saw in any hostel in Australia. It was also infested with heaps of partiers and people more interested in day trips to Nimbin (the miniature Amsterdam of Australia) than anything else. Main Beach was where I became close with a number of the staff, and it was these friendships that aided in my search for surf.

Wes and Jesse Muntz are two Aussie brothers who have been working at Main Beach, as the night manager and bus driver respectively, for roughly 15 months now. They were the key contacts that propelled me into their world of surfing.

E SURFING

Proud owners of a big black van they christened with the illustrious name of "Black Betty", Wes and Jesse would keep an eye on the conditions from day to day and, every day, would load up Black Betty and head to whichever beach had the best reports

Most days we would take the scenic coastal highway out to Ballina with Xavier Rudd's "Good Spirits" album playing the soundtrack to our surf adventure—but would end up returning to Tallows Beach in Byron, where the surf usually ended up being best anyway.

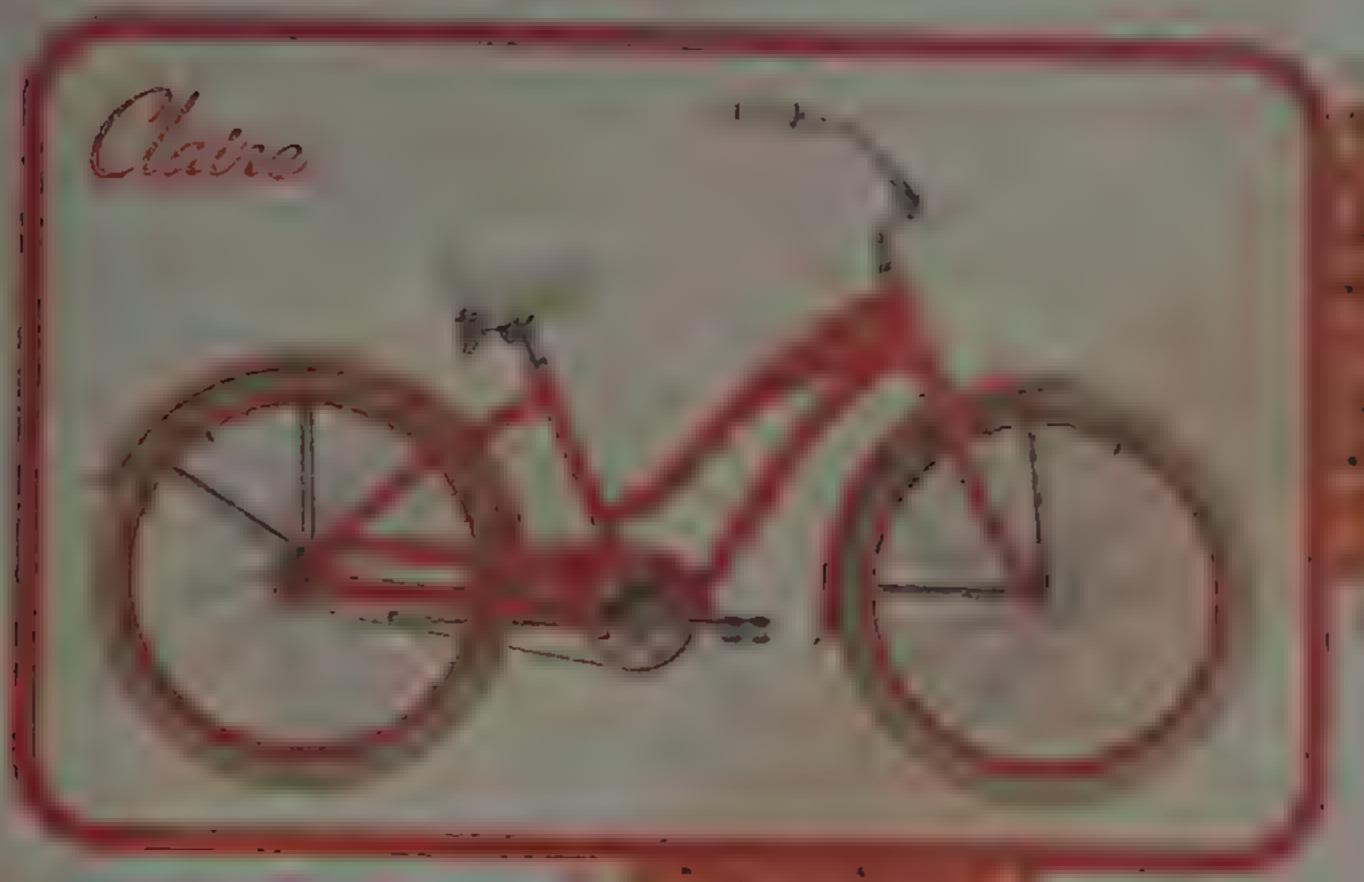
After a short jaunt down a narrow sand path overshadowed by trees, we would emerge onto a long stretch of beach overlooked by the bluffs where the Byron Bay Lighthouse rests on the most easterly point in Australia.

than the other beaches in Byron, which is nice, but having the best surfalso means that it is frequented by some of the best surfers in the area.

As a beginner, coming down onto a beach and seeing surfers throwing down massive cutbacks and taking enormous air can be intimidating, especially combined with the stories of territorial locals that you hear about. Despite the odd story, most beaches in Byron seem to have a much more relaxed group of patrons. And whether they do or not, if you

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FRUUD TO FREE LIFE LE

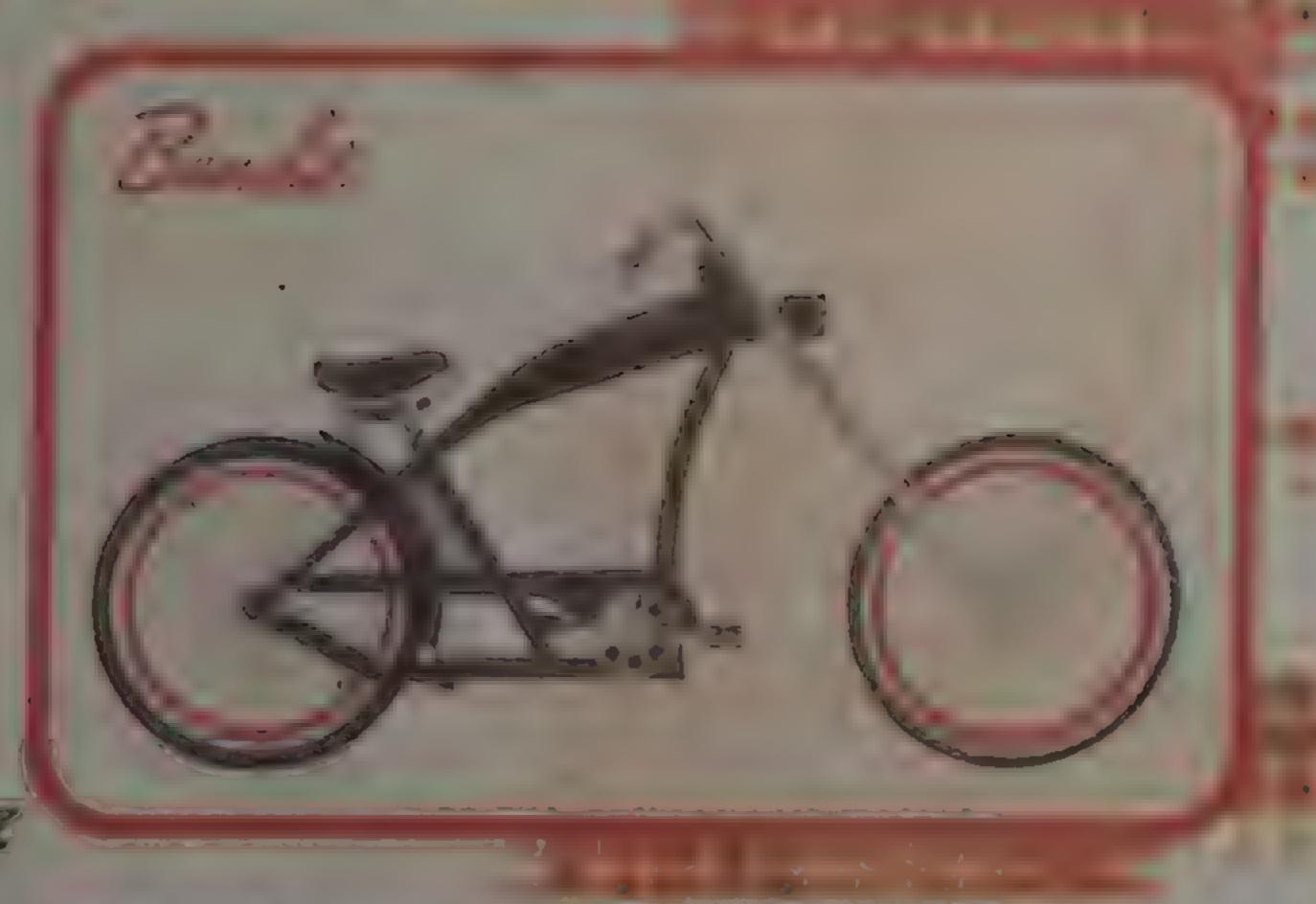












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DAVE BUCHANAN / dave@vueweekly.com

nity events bulletin board outside the Co-Op store in the lovely hamlet of Slocan Park outside Nelson, BC, I do a double-take at a poster advertising "Circle Dancing, with Heather and Mihaela."

The poster invites any and all to gather in the woods for some traditional prancing about. And it's serious. This is something people actually do around here.

At that moment it hits me: just how laidback, how unconventional, how wonderfully flaky things are in the West Kootenays. This is a time warp, a different planet. And what better way to get in touch with the gentle pace of this place, to bask in the dazzling scenery and rich, laidback culture of the West Kootenays, than on a bicycle?

I went with a friend for three days in late May, before the tourist season begins, when the roads and campgrounds are relatively quiet, the nights are still cool, but the days summerlike. We camped, with all our gear packed on our bicycles and travelled clockwise around the Silver Loop, a 220-km stretch of roads connecting Nelson. New Denver and Kaslo

The starting/finishing point of our ride, Nelson, is a mini-San Francisco in the mountains, a funky, one-time silver-mining town of tall, skinny houses sprawling down the side of a steep hill sloping into the west arm of Kootenay Lake

Like its larger California cousin, Nelson has an almost mythic reputation as an oasis of New Age counterculture. Think hippies, snowboarders organic everything and assorted hemp products.'

OUR FIRST DAY of cycling—the 95-km stretch from Nelson to Silverton—

BIKING

gets off to a rough start. Although the views of the Kootenay River are lovely along highway 3A, there is a shocking amount of traffic on the road, much of it large trucks, and only a skinny shoulder to cling to. Where are all these vehicles going at 7 am on a Wednesday in May? The answer, it turns out, is to work in the mills of Castlegar and Trail. Lots of people choose to live in Nelson, for obvious reasons, and commute to work elsewhere. Which is fine, unless you're on a bicycle at the equivalent of rush hour

But once we turn the corner and head north on Highway 6, into the Slocan Valley, everything changes. The handlebar-gripping tension melts away, as a gently undulating country road stretches ahead of us. Charming little hamlets dot this highway—places like Crescent Valley, Slocan Park, Winlaw—all featuring funky coffee shops and art studios, perfect stopping points for cyclists.

Sleep is for Sissies in Winlaw is a typical example. It's a shack—there's no other word for it—only metres from the road, serving terrific organic food and electrifying Oso Negro coffee (roasted in Nelson)

The people we encounter in the valley are friendly, chatty, open—even odd. This is prime circle dancing territory. Lots of long hair, granola-y clothing, easy smiles. We see a sign advertising handcrafted casket furniture; further on we pass two women sunbathing nude in a front yard

Silverton, on the shores of Slocan Lake, is our stop the first night. After a hard day's pedaling, sipping a Mount Begbie Cream Ale on the sunny patio



of the local hotel proves an excellent way to observe the locals. The clothes and hair—facial and otherwise—of the patio patrons reminds me of my long-past tree-planting days. I recognize the tie-dyed shirts, dreadlocks and bushy playoff beards.

Occasionally, one or more of these likeable burnouts heads off to smoke a fatty in the cab of a beat-up pick-up truck. This is amusing, but I can't help thinking: these guys are in their 40s and still not ready to let go of that easy irresponsibility of youth.

This, I realize, is part of the appeal

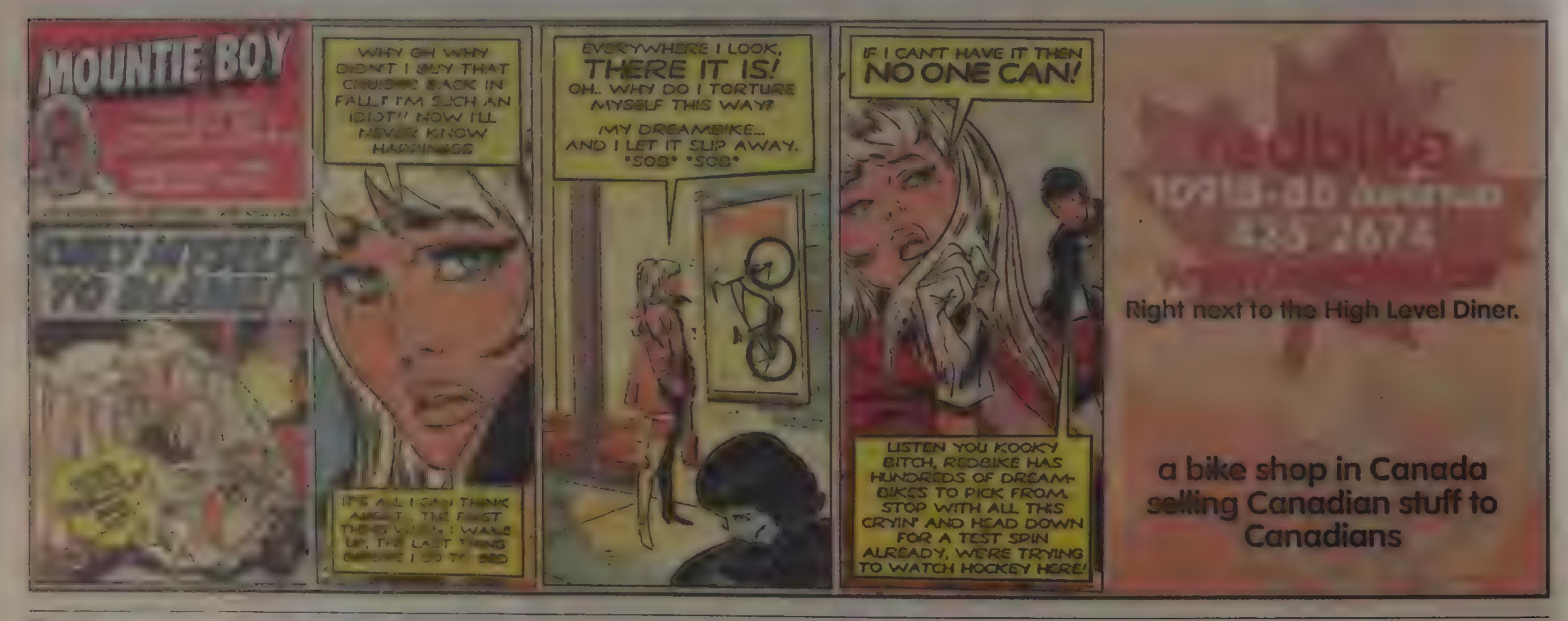
of a place like the West Kootenays: in addition to its natural delights, it also offers, like any frontier, a place to leave the rest of the world behind, a place to hide or to avoid growing up. No wonder that this area (New Denver, three kms north of Silverton) was a popular destination for draft dodgers in the 1960s and '70s.

DAY TWO BEGINS with the 50-km stretch of Highway 31A between New Denver and Kaslo. This is a stunning bicycle ride. The road climbs straight up for 20 km, but the scenery and the

quietness of the road more than make up for the exertion. Snow-capped mountains frame the views in every direction, deer dart across the road in front of us, the shadows of hawks criss-cross the winding highway.

At one point, I think I glimpse a silhouette of a person performing a curious kind of spinning dance in a clearing. But it turns out to be a beaver standing atop a tree stump, bobbing its head.

Then we coast down a gradual downhill for about 30 km, along a beautiful winding road that follows a





creek and an abandoned rail bed down to picturesque Kaslo on the shores of the north arm of Kootenay Lake. This is the kind of road a cyclist dreams of; it brings to mind the name of the bike shop we passed on our way out of Nelson: The Sacred Ride.

In Kaslo, after a fine feed at the wonderfully quirky Crooked Café, thoughts of home begin to creep into my otherwise vacationing mind, and I ask the café owner if cell phones work in Kaslo.

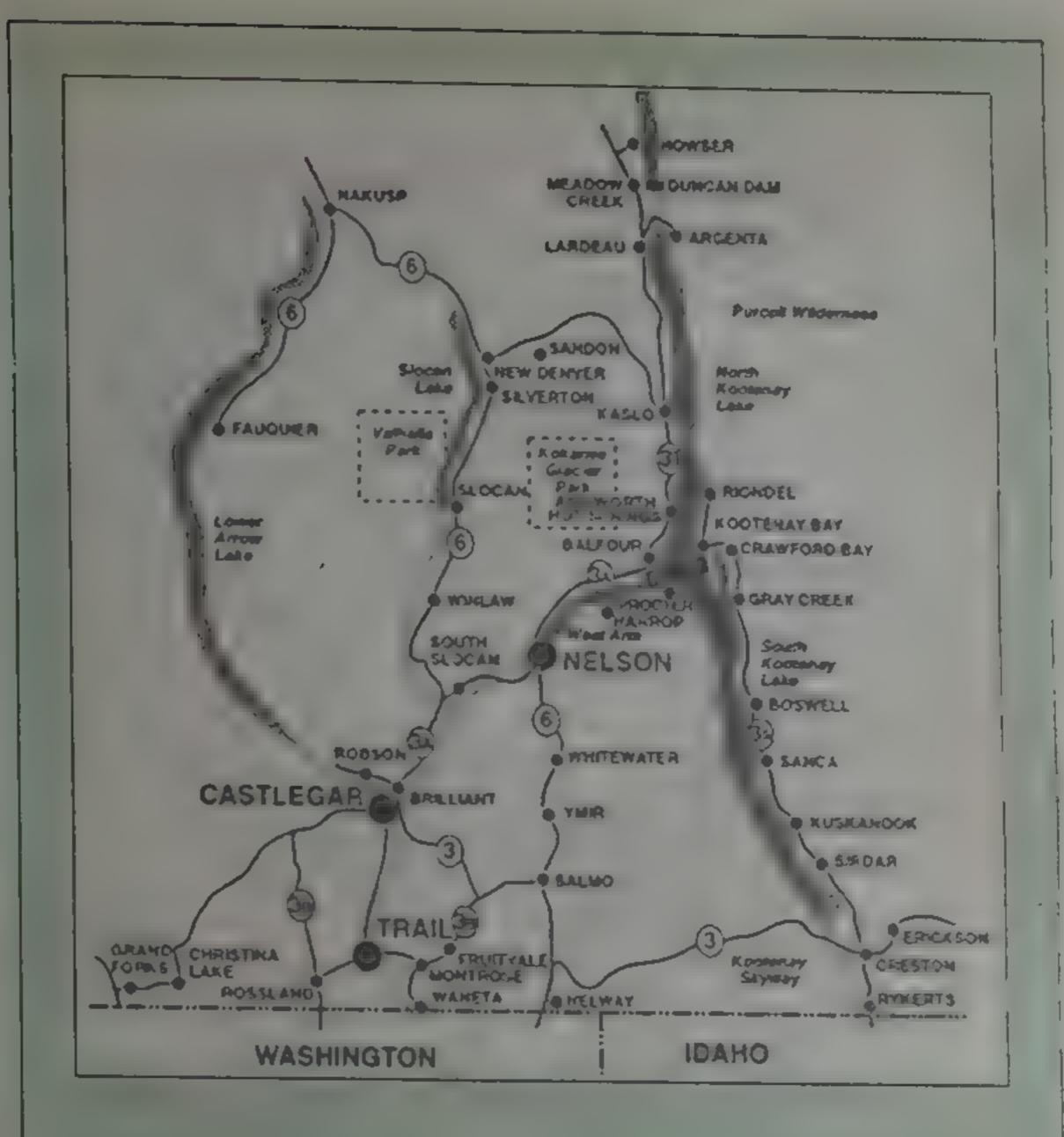
"They didn't used to," she replies.

"But I think they do now. I really don't know." And why would she?

is Ainsworth Hot Springs, a pleasant 20-km up-and-down ride southward along the shores of Kootenay Lake. The springs themselves are surprisingly small, tasteful, and, when we arrive, full of silver-haired Germans. What better way to cap a day of exhilarating cycling than to join them, and take the waters, soothing our weary muscles while gazing across the pristine lake?

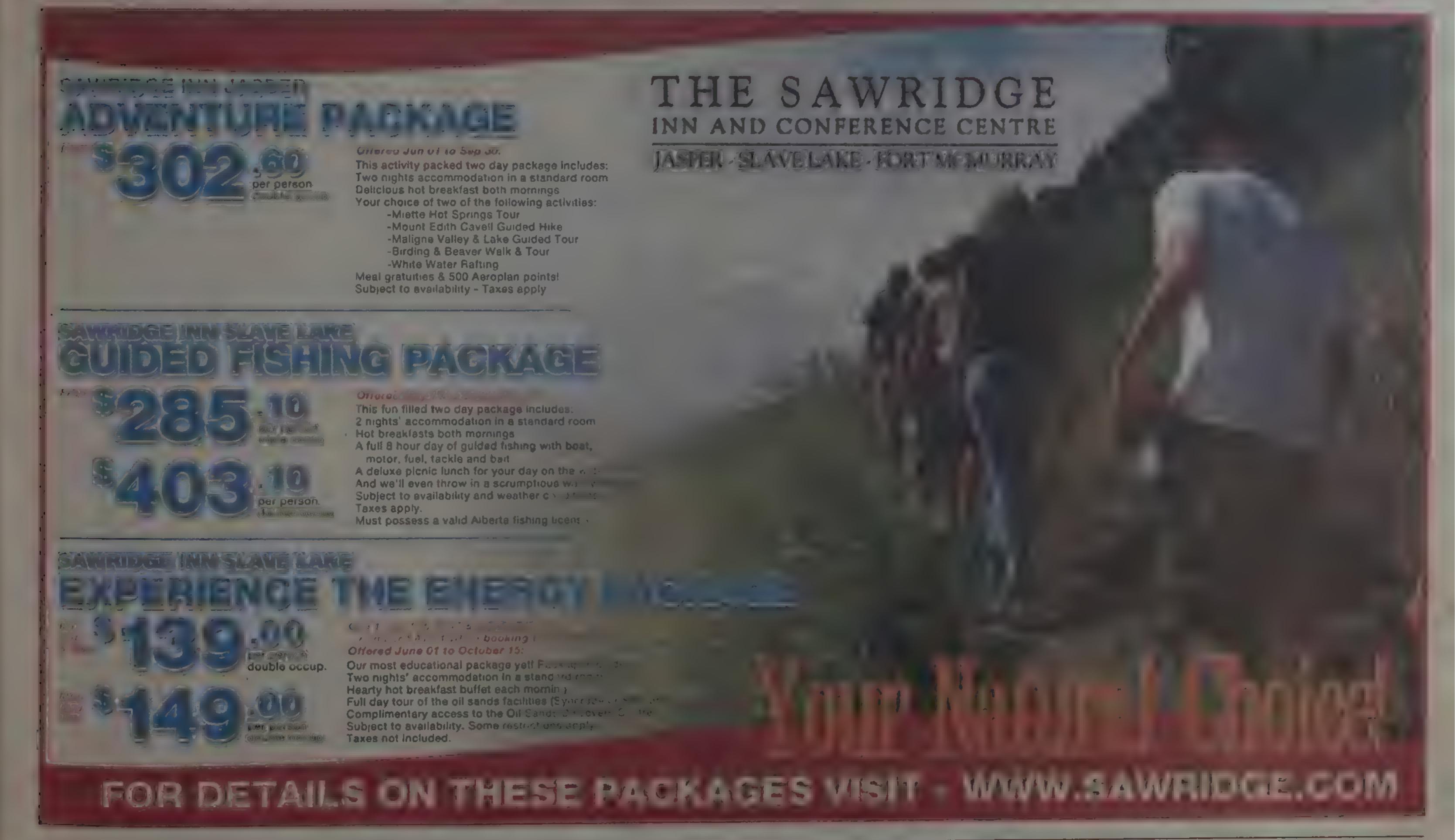
The next morning we pedal on to Nelson, completing our loop. We find ourselves getting into the spirit of the place: I buy myself a hemp product (t-shirt, a bit scratchy but funky), and we track down some Oso Negro coffee to bring home. Over lunch at the Outer Clove restaurant, we briefly find ourselves imagining new lives for ourselves and our families here.

Such is the mysterious power of the West Kootenays. Suddenly Circle Dancing doesn't seem like such an odd thing to do at all.



Camping the Loop

The Silver Loop offers a range of camping options for cyclists. Kokanee Provincial Park, 19 km east of Nelson, is central and beautiful but very busy. Reservations are a must. Around New Denver, there's Roseberry Provincial Park, 5 km north of town, and a municipal campground in town. The municipal campground in nearby Silverton is a gem, although it doesn't take reservations. On the Kaslo side, Lost Ledge and Davis Creek (both part of Kootenay Lake Provincial Park) are a bit off the track, 25 km north of town There are also two private campgrounds around Ainsworth Hot Springs. Check out www.bc-camping.com for more information.







Tubular! Radical! and so on ...

CONTINUED FROM PAGE 23

want to progress at all, you have to throw yourself right into it.

So in we went, paddling out in the shadow of the immense cliffs until we were even with the crowd of surfers preparing for the next wave. We took a sharp right to come about, then sat waiting in the welcome heat of the Australian sun.

Contrary to what I expected, there was not much conversation—even between friends. Despite a reasonable crowd in the ocean, everyone had something on their mind; whether it was picturing themselves dropping in on their next wave or stacking it on their last one or something else entirely, it was kept private.

Maybe that's the spiritual side. The ocean has a way of isolating people and their thoughts into their own cocoon of existence. I found myself complying, isolating myself from the group. I saw my wave, turned, pulled my dangling legs out of the cool, salty water and paddled hard only to sink slowly down the back of the wave.

Making my adjustments (moving forward a little on my board), I got back in the line-up and focused on the horizon for a chance at redemption. With the recent jump I had made in the size of my board (it's usually best to learn on a long board and I had started on a 9-10 foot board but was now trying my luck with a beatup 7-footer I purchased from Wes for \$20), I knew I was in for a struggle. After a couple more near misses and a couple of waves that didn't produce very much, the frustrations mounted, but surfing, like any sport, is something you will never advance at without persistence. As they say, "persistence pays"—and so it did.

For the next wave, I got myself in position early. Keeping an eye on where the wave was, I arched the small of my back and started paddling with all the energy I could muster after a day of surfing. The sun was starting to sink and color the sky orange, its glare softening its assault on my weathered skin and eyes. There it was, I could feel the push of the powerful wave behind me.

Taking a couple more paddles, I gripped my board at chest level and pounced quickly to my feet.

My board glided across the face of the wave for the first time. No long board whitewash pointed-straight-at-the-beach bullshit for me. The swell propelled me on—so this is what it feels like. I had almost dried off in the warm evening sun I had been riding this wave for so long, and then, all of a sudden, the cold saltiness enveloped me once again, and there was no other thought but to surface and replenish my lungs with that sweet source of life, fresh sea air.

After an experience like that you don't just float into shore, pick up your board and head to the van, so I paddled out for one more. This time I waited forever, but the wait was worthwhile. Ten feet away, two shadows appeared. As they came closer, I saw two dorsal fins—dolphins who were just as eager to feel the air on their sleek bodies. Dolphins tend to frequent Tallows and, from what I'm told, are a good sign that you don't need to fear any sharks in the area.

My final wave was elusive, a couple more attempts concluded with mouthfuls of saltwater, but I couldn't complain. I met up with the crew on the beach—Wes, Jesse, Miles (my Crazy Kiwi mate), Cole (from Vancouver Island), Kio (from Japan), and Jordan (who was by far the best surfer of us all, hailing from Oahu, Hawaii with Pipeline in his backyard). After the usual debriefing, we headed back to Black Betty to fill her belly with salty surfboards and our own tanned hides.

"Anyone up for a thirty-block?"

It was a question not surprising to hear as we piled into Betty and proceeded to the bottle shop for some VB (Victoria Bitter beer, a very affordable Australian brand). Of course, we were up for it, what else is there in life besides surf, beer, bbq and music—and we would get to those last two shortly.

We headed back to Main Beach's enormous rooftop patio overlooking Lawson Street for a jamming and drinking session that would carry our good spirits through the night until-our next appointment with the ocean.

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BOARDS & STYLE

There are plenty of surf stores in town offering boards for hire or sale. Most offer lessons as well, like Black Dog Surf. And just out of town is the Arts & Industrial Estate, with a vast selection of boards. Mad Dog Surf (maddog.com.au) has a good selection of new and used boards, while Ho'okupu (hookupu-surfart.com) sells higher-end boards. They have some beautiful long boards and twin fish boards and an impressive collection of surf art—definitely the most stylish surf store around. •







Get the buck on your bike at Kicking Horse

EAIK BEUKER/ erik@vueweekly.com

ountain resorts offering high-quality lift-accessed mountain biking are on the rise and the quality is something to be ecstatic about.

Unless you're fortunate enough to live in Whistler all year round, you'll undoubtedly recall that it wasn't long ago when the evolving sport of downhill mountain biking was synonymous with arduous and painstaking treks to find dreamy downhill runs ... that is, if you were lucky enough to even know of their whereabouts.

Well the secret is out; not only do these runs exist, but if you're wise enough, you can even manage to snag them without having to hike for hours just to get to them. Case in point: Kicking Horse Mountain Resort in Golden, BC. I had the pleasure of testing this place out last summer and was left with only two questions: 1) Why haven't I been here before? 2) Where is everyone?

It turns out that Kicking Horse is fairly new to the lift-accessed freeride mountain bike scene, so that answers the first question. It's also the only plausible answer to the latter

question. After spending two days exploring all of the skillfully manicured trails ranging from easy to ulcer-propagating, I'm confident that it's only a matter of time until this place becomes a summer hot-spot for free-ride enthusiasts.

It's a simple equation: in addition to having some of the longest and most intense terrain I have ever ridden, Kicking Horse also boasts an extremely fast gondola which whips riders up 3 700 vertical feet to the summit in less than 18 minutes. This equates to some of the longest liftaccessed descents in North America.

Not only are the runs long, but the terrain is like riding on another planet. One of the coolest runs is the aptly named Rock Garden, a blissful single track that circumnavigates massive boulders characteristic of a Martian landscape.

But you don't have to be a professional rider to experience these scenic trails. Kicking Horse boasts over 27 sculpted trails covering the full difficulty

spectrum. A beginner rider can enjoy the same scenery and experience as the seasoned pro, accessible right from the gondola. The endless vertical allows riders to experience the exposure of riding above the tree line, while finishing the run by winding through the vast forested mountain side.

The lower half of the mountain provides single-track, involving aesthetically pleasing yet technically demanding slick rock and meticulously engineered North Shore-style stunts Of course, there are also a myriad of easier trails that cruise the beautiful landscape of the mountain, allowing the beginning rider to gain confidence.

ON MY FIRST RUN, I decided to throw caution to the wind and ride whatever came my way. After the brief gondola ride, I made the descent down Rock Garden, a trail that instantly became my favourite; I managed to integrate this section into the beginning of each subsequent run.

The amazing thing about the layout of the mountain is that individual trails can be linked with others, allowing the rider to customize the course from top to bottom. Rock Gar-

den provides a perfect warm-up and links directly into progressively more difficult runs. The result is that you are able to ride the lower half of the mountain with the confidence that, perhaps, just maybe, you are the greatest rider in the world

For me, this fantasy proved to be short-lived ... I ended up skidding out of control on a run named Blaster, only to land in some bushes. Fortunately, the only bruising was to my ego. The greatest thing about the trail layout is that I was able to quickly connect to an easier run to rebuild confidence—a true testament to ingenious planning

There are many other features that set this summer resort apart. Only a few months prior to my visit, it was announced that Kicking Horse Mountain Resort would be investing \$25 million in mountain enhancement projects to further develop both the mountain and resort village

definitely the price. Beginning Jun 17, an adult can ride from 10 am to 6:30 pm for only \$30. In addition, the resort offers qualify, on-site full-suspension mountain bike rentals for \$65 per day, and all rentals include the essential full-face helmet

This is a great deal, taking into account the calibre of the bikes: I came across a rider who had rented a Devinci Johnson and was amazed that they were renting a bike so dreamy This is analogous to renting a car for the weekend and getting a Ferrari for the price of a Neon

IF SCREAMING DOWNHILL just isn't your thing, you can rent Devinci crosscountry mountain bikes for exploring the trails at the base of the mountain Kicking Horse Mountain Resort is also home to the world's largest enclosed grizzly bear habitat. Where else can you stop midway down a trail and safely admire the Canadian grizzly? In addition, the on-site accommodations are supreme, and the whole resort is located only minutes away from the town of Golden

It should also be noted that Golden Although, the icing on the cake is lies at the foot of one of the most popular summer mountain biking destinations, the infamous Mount Seven which plays host to the annual Mount Seven Psychosis Mountain Bike Race in June. V





Part fashion, part bashin', all-women's roller derby league mixes clotheslines with pretty clothes

80881 BARBARICH / bobbi@vueweekly.com

n Mar 14, 2006 Ann Calvello died. A pioneer of roller derby, Calvello was one of very few professional athletes to compete in seven consecutive decades.

And since the 1940s, she has inspired thousands of athletes—mostly girls—to join the knockdown, bruiser brawl of roller derby. Calvello's influence on the culture and the sport can be felt wherever it is played.

Evidence of her most recent assault has reached Edmonton. A determined mastermind named Sour Cherry is president and founder of the all-girl roller derby league, the Oil City Derby Girls.

Roller derby has morphed several times since promoter Leo Seltzer started it in 1935. Meant to compete with then-popular dance marathons, skaters performed 57 000 consecutive laps of the rink.

The most exciting times, however, were when skaters crashed; consequently, the sport changed from an endurance event to a game with

E ROLLER DERBY

defensive and offensive skaters.
Roller derby became known as an aggressive and unforgiving sport.
Although its popularity has waxed and waned, the current revival has brought a new breed of skaters to the rink.

Sour Cherry grew up watching roller derby in Trenton, Ontario. She wanted to play, but leagues in the US, let alone in Canada, were sparse by the time she turned 18. Edmonton had little or nothing to offer. She contemplated a move to the States, but was too near the maximum age cut-off. She also had to consider her husband, two young children and a full-time job. So what do you do when you want to play but have no one to play with? You start your own league.

THE CURRENT REVIVAL began in 2001 with the Texas Rollergirls of Austin. The league is composed of 60 girls on four teams: the Hell Marys, Hotrod



Honeys, Honky Tonk Heartbreakers, and Hustlers. Once discovered, the Texas Rollergirls helped other groups of women learn how they could create a league of their own. The huge demand has even necessitated the Women's Flat Track Derby Association (WFTDA), an international governing body for standards, safety and guidelines.

Sour Cherry started searching for interested bodies two years ago. With few resources and few people who knew the sport, Sour Cherry nearly gave up several times. It wasn't until October 2005 that people started contacting her through the Gotham Girls and Rat City Roller Girls internet forum sites. Sour Cherry, the drive behind the operation, worked with her contacts Harmin Onya, Pussy Willow, Stone Fox, Evil Shananigans, Bella Morte, Spunky Mutha and others, to generate interest and media attention. She started a part-time job driving cab to pay for rink rental, while maintaining a full-time hairstylist gig and still managing her home. The group's efforts finally succeeded in March when more girls started coming out to practice.

"I was getting to the point where I wanted to scratch it. But it was on the day Ann died that the cameras came out. It was the same day I got the Demon of the Derby DVD in the mail, the same day as my tattoo. Somebody was watching."

THE NEW INTEREST meant Sour Cherry was able to quit her cab job. Membership fees now pay for rink rental.

"Girls started showing up from everywhere. Most people didn't know what roller derby was, but with the A&E show (RollerGirls), now everybody has an idea. A lot of them didn't even know how to skate."

With two practices a week, howev-

er, the 24 currently registered Oil City Derby Girls are quickly learning. Four hours of drills cover skating, "scooping," falling, "shooting the duck" and squatting—whilst working toward their very own roller derby league.

In traditional roller derby, paid athletes competed on tour, contracted to different cities. There were women's and men's teams, but now only women are involved.

The resulting league and team loyalty rivals that of professional sports teams and also lends to some of the more theatrical elements of the game. Roller derby was previously played on a banked track, requiring many of the stunts to be choreographed to ensure skater safety and add thrills. The new derby is no longer choreographed; the bruises are real and the curses are justified, as are the fishnet stocking-shaped burns in flesh.

Of the notorious nature of the sport, Sour Cherry says, "One of my clients summed it up for me. She said, 'I can't believe you're that type of girl. But I want to see your bruises. God forbid you break anything, but if you do, I want to know how it happened.'

"So we're grooming kitties into tomcats, but it's not easy to do in Edmonton," she continues. "We have hockey; there are women in maledominated sports, but guys often feel girls shouldn't be there. There are stigmas associated with those sports. This has no stigma. Guys aren't involved."

The lack of female expression in male-dominated sports has arguably resulted in the "grrlie" athletic and sexually aggressive nature of the sport. Yet the obvious sex appeal of roller derby also has humor.

Mixing clotheslines with pretty clothes, the new roller derby adds goofy penalties for entertainment value.

"Sports are fun, but the entertainment is more appealing to everyone," she explains. "It's not getting in a cat fight in a bar. We fight on the rink then share pitchers afterwards. We all work together for the same goal. Plain old dirty girl fun."

Albeit bizarre to some, roller derby is a lifestyle. Teammates call themselves by skate names. In fact, many members do not know one another's real names, nor do they particularly care. There are no nurses, teachers, waitresses, moms or writers on the rink.

"You can be the sweetest lady in the world, but get on the rink and be the nastiest bitch alive," Sour Cherry says. "That's your skate persona. You can't take that skate mentality into the world, there are consequences."

In many regards, the sport allows women to behave as they might like, beyond the confines of stereotypes, societal ideals or personal pressure. In its split-personality disorder, roller derby gives women the opportunity to be someone they cannot be outside the rink.

"Roller derby girls are an odd circle.
We're women representing some untapped aspect of ourselves."

Leagues are beginning to emerge all over Canada, including Toronto, Hamilton, London, Vancouver, Victoria, Montreal, Ottawa and, most recently, Calgary.

"We all have a lot of work to do. We have to fundraise, find sponsors, develop and sell merchandise. People's dedication and interest are surprising but we're not there yet."

The first major fundraiser, a silent auction, will take place Apr 29 at Martini's Bar and Grill. Skate-a-thons and Roller nights are also in the works.

For more information, email oilcity derbygirls@shaw.ca or go to www.oilci-tyderbygirls.com. ₩





There's a mud-eating grin to be seen after every quadding adventure

CHRISTOPHER THRALL / christopher@vueweekly.com

Tuck, yeah!" The words ripped through my clenched teeth. My brother-in-law glanced back, meeting my mad grin with one of his own as he gunned his throttle.

I revved up to follow him down the twisting trail. He fishtailed through a ' mud puddle and caught me in a rooster tail of spray.

On the first Sunday in April, we followed online directions to the Lakeview Guest Ranch, an hour and a half northwest of the city, in the hinterlands. It was early for spring, which meant stark brownish tones and snowmelt: visibility was perfect and mud was plentiful for our quadding adventure.

We parked beside the bed and breakfast overlooking Lake Michaud and got out of the car, savouring the silence shortly before Eckhard and Diana Krah came out to welcome us to their home. The pair emigrated from Germany almost a decade ago to build a guest ranch.

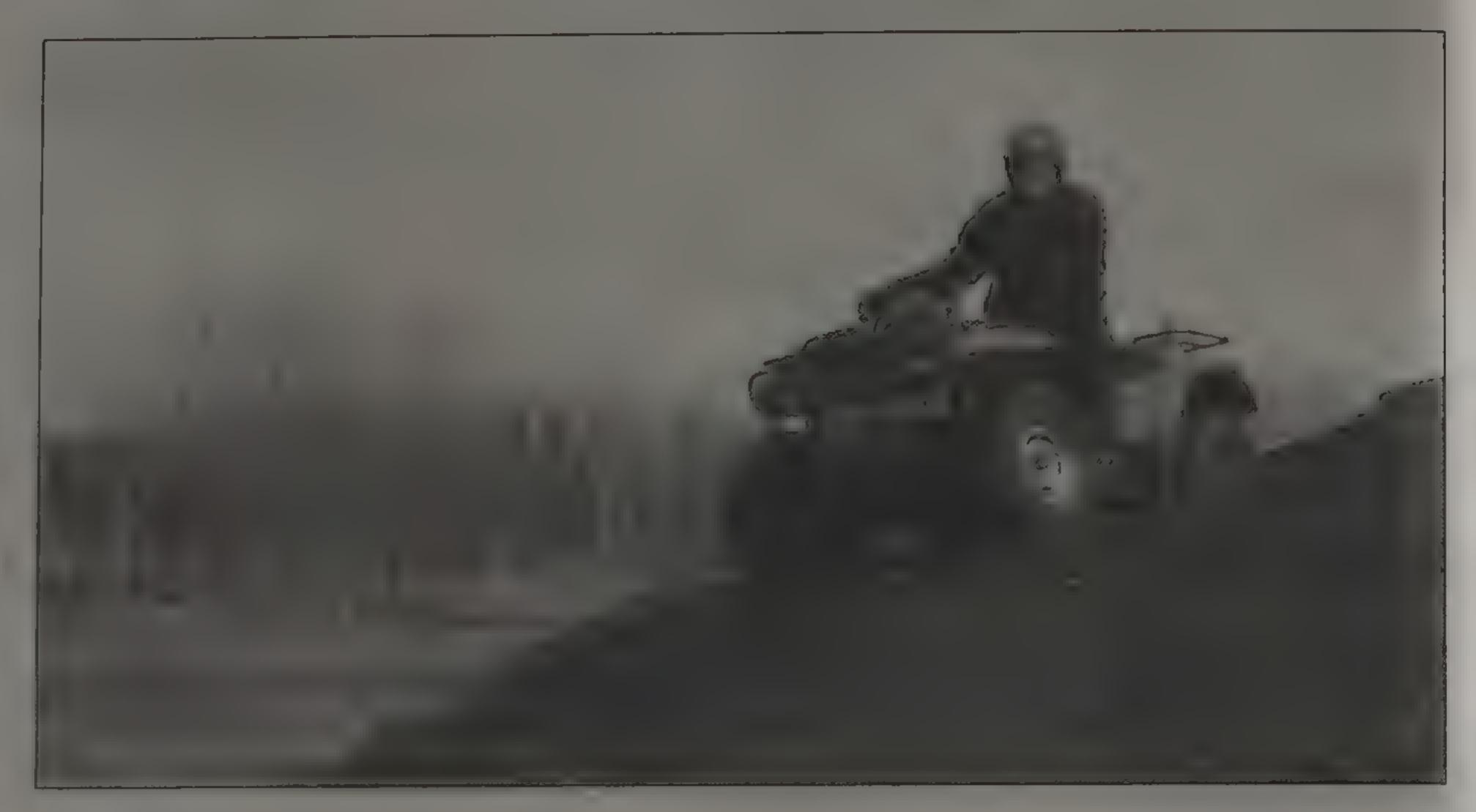
I took a quick tour, while my brother swapped military history with Eckhard. I admired the hand-carved furnishings and archaic trapping gear that hung from the walls. Three sleek cats were stretched out around the

house. Looking out a picture window in the large common room, Diana pointed out the boathouse. From the sun deck, I could see one of the ranch's five horses.

The warm hospitality of the lakeside ranch put us both at ease. We refused anything to eat, eager to get out on the ATVs. We threw on our lightweight outer quadding gear (\$10 at Goodwill) and followed Eckhard out to his workshop, where our chariots awaited. Two nursing calves hid behind their mothers as Eckhard wheeled out two snarling 500cc quads and a trike for himself.

My brother gestured me to choose, but he obviously craved the big, green Polaris Sportsman. I was perfectly happy to hop on a Bombardier Visco-Lock 4x4, the same bright yellow as my car.

I WATCHED CAREFULLY as Eckhard explained its intricate workings. First he pointed to "D" on the gearshift, showed me three brakes and the thumb throttle, then stepped back. That was it?



Eckhard pulled away on his trike and my brother swooped ahead of me, far more familiar with the machines. I followed less certainly. The idiot-proof controls were easy to master as I gained confidence, though: push the thumb throttle to go faster, ease off to slow and ignore the brakes.

We took a few practice runs in the pasture, doing wide circles and climbing a large dirt pile while a huge steer watched. Eckhard showboated on two wheels. Shortly, we nodded at him and followed him out of the pasture.

Eckhard took a little time to evaluate us on some cleared trails on his own land, deciding if we were up for more. We followed in his wake like a couple of puppies, never straying far from his path but enjoying the power of the growling machines.

We dashed across a field, then up a long gravel road as Eckhard smoked a cigarette, clipping along at upwards of 40 km/h.

Unprotected by the shell of a car, the speed was exhilarating. We started across some "government land," where a section of the cross-Canada snowmobile trail cut straight through kilometres of dense forest. We bumped across dry rocks and standing water, while Eckhard managed our speed carefully.

We relied on his admonishment: stay behind him. Anywhere his trike could go would be safe for our inexperience and more powerful quads. We paused at the top of a hill that seemed almost vertical and ended in a deep mud hole. Eckhard warned us about turning against the slope.

"These machines are built to go straight up or straight down," he explained. "But you always hear of some guy who tries the easier route of slanting down the hill and rolls his quad. Stay straight, trust the machine, and throttle down instead of brake."

REALIZED, for the first time, that I could die on one of these and broke into a feral grin. We took the trip a couple of times, splashing down into the mud hole at the bottom with turftearing glee. On my second trip down, I sent up a huge spray and that visceral "Fuck, yeah!" was torn from my throat.

Eckhard was an expert guide, staying ahead and letting us open it up when it was safe or slowing to steer carefully through the rougher patches. He usually guides men who crave the speed, but he tours with a fair number of couples or pairs of women.

"It's usually tough to get a woman on the quad," he smiled. "But after five minutes, you can't get them off."

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He figured that women love the freedom, power and independence on the machines. So did I.

We turned back about 40 minutes out, when Eckhard discovered that some of the returning trails were still iced over. We came back on the gravel road up to the front gate at upwards of 60km/h. I pulled on to the concrete pad in front of the workshop, killed the engine and sat back. I shared a mud-coated, hearty grin with my brother as Eckhard wheeled out a portable pressure washer for the final stage of the trip.

He wasn't kidding. It was easier to spray off the golf ball-sized clots of mud from every surface of the quads immediately. I shrugged, grabbed the hose and did a piss poor job of hosing down my Bombardier. After Eckhard finished everything I missed, my brother took the hose. In the meantime, we sprayed our filthy shoes clean.

WE RETURNED to the house, changed



served ourselves bowls of chicken soup with chunks of garden vegeta-

had blended perfectly with the thick pieces of tender chicken. We spread margarine on slices of rye, scored slices of European cheeses and dug

"Sometimes we wish we could order pizza," Diana admitted when I complimented her. "We have to make everything we eat." She brought over a platter of sweet German waffles and chocolate spread. Sure, I was missing a greasy pizza right about then

Diana's garden, and regular trips to rural farmers' markets, stock that pantry for their visitors. While the ranch can hold up to 12 guests, Diana generally keeps the number to eight even in their busy season, May - Oct

Guests come from arcurd the world, usually for two-week starro with more and more from Edmenton up for the weekend. With horseback riding, boating and those hedonistic quads, there is plenty to at

We fended off another helping of soup and picked up our gardage bags of muddy gear, swapping stories about the rides. I really had a chance to bond with my prother-in-law on the trip, and met two great people who had uprooted themselves completely at a time in their lives when most people are bucking for promition to senior management

But most of all, I had a facture and a resome time on the back of a quad v



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Kayaking the Clearwater takes a little bit of cunning and a whole lot of cojones

COLIN CATHREA / colin@vueweekly.com

that every one is different, every one is an adventure, and every one makes me long for more.

The decisions you make are always important, driven by knowing that every dip of the paddle will create change. Trips are often combinations of water moving slow and fast, through wide stretches where you can crack a cold one and toss your fly into the water in hopes of catching dinner and rapid, bloodrushing narrows.

Last year we had a few trips that stood out, but I thought I'd just pick just one to highlight what a typical weekend trip is like for us—the available waterways that are an easy drive from Edmonton are outstanding.

This time it's the Clearwater River, west of Caroline, Alberta. Spring is a great time for most river trips, as runoff keeps river levels higher and makes smaller rivers a bit more challenging.

We dragged all the gear into the garage on Thursday night and inflated the kayaks to check that they were intact. We had planned two one-day trips, so packing was a bit easier as we didn't have to pack all our overnight stuff into dry bags and barrels. Friday after work we were off to the foothills

We left word with family and friends as to the location and timing of our trip. If we ran into trouble for some reason, we would stay put and wait for help. Highly unlikely on this river, but better safe than sorry

ONCE AGAIN, my whitewater Bible (by Stewart Smith) had a great description of all we would need to know; noticing there was "undeveloped" camping near the pull-out, we intend-

KAWAKING

ed to find it. And there was, indeed, a great spot with a fire pit built by prior inhabitants and built a fire.

The next morning we cooked a full breakfast to fuel our muscles for a day of paddling. With giant ravens cawing overhead, we threw all the gear in the back of the truck and left our trusty motorcycle hiding in the trees for our shuttle back to the truck. This was to be a 4 - 6 hour run, so a couple coolers with lunch and liquids were along for the ride.

We were going to paddle from Elk Creek to Cutoff Bridge, a section of the Clearwater described as "uniform in character with tight corners and rapids." We drove the 30 km to the put-in at the Elk Creek Recreation area through thickly forested foothills.

After we parked and unpacked, we noticed a gooey bog between the river and us. Wearing our wetsuits and booties we plowed our way through, dragging the kayaks behind. Arriving at the river, we noticed it moving fairly fast, but as its name indicates, it was pure clear water.

We set out quickly, passing over a deep, gravel bed. Then the river began to split into numerous channels of lesser volume. I stood up in the kayak a few times to get some heads-up navigation to help pick our path. We managed to keep to the main flows and not bottom out or get stuck.

WHEN YOU CAN sit back and relax, that's when the remoteness and natural beauty of places like this really sinks in. The valley began to narrow and a few log-jams protruded from shore, then a few more in the center.



Time to pay attention! We navigated around them and looked up at the beautiful river valley walls of rock and clay. I didn't bring my fly rod, so we didn't stop for casting breaks.

What we considered to be around the half-way point, we started looking for that perfect lunch spot. Just drifting along, we came around a bend and noticed a young moose having a drink of water. Staying still and quiet, we floated fairly close before he spotted us and got spooked. He took off into the river, clomping his hooves and splashing water. When he got to the far side, he stopped and, I swear, he gave us a dirty look! Just around the next bend, a sandy shore with logs for seats or headrests beckoned us in.

Unpacking our gourmet sandwiches and two of those mini bottles of wine, we settled in for a great lunch.

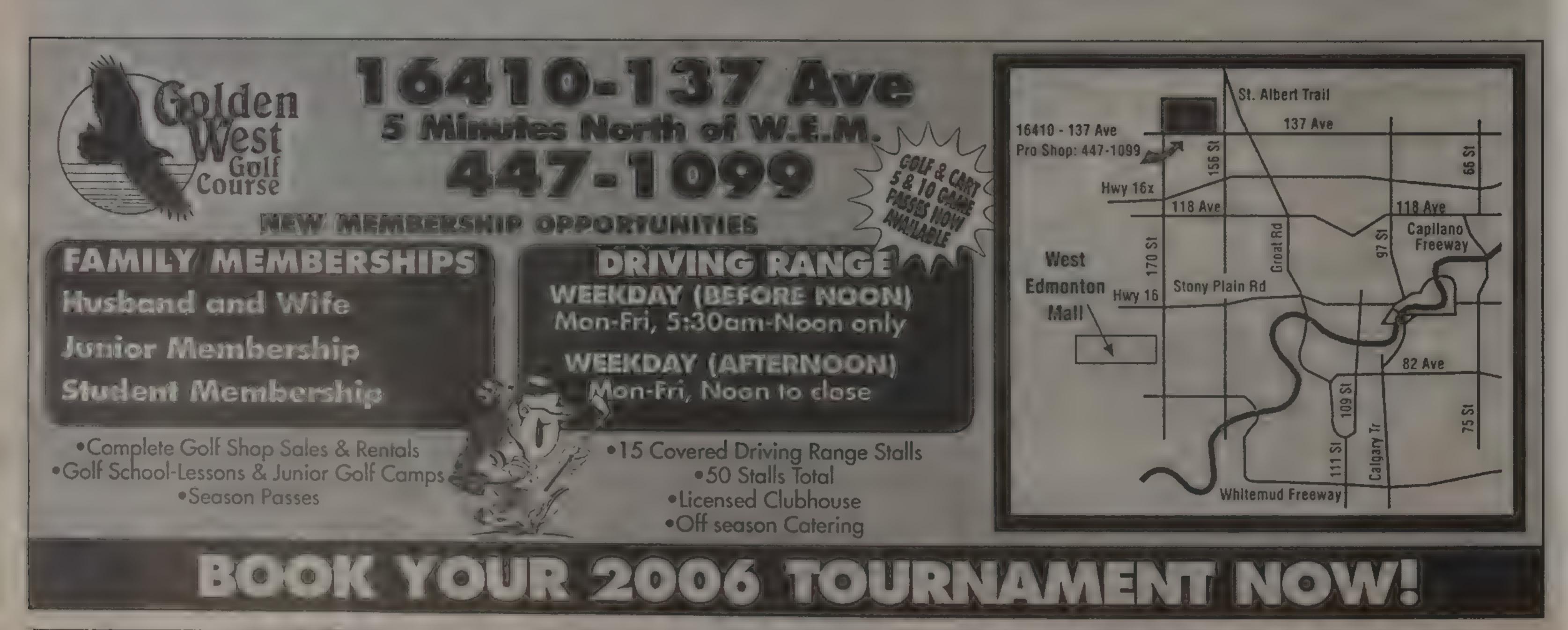
A red-tailed hawk circled overhead checking us (or our sandwiches) out. With blue sky above, this was turning into one of those days you want to last forever, until your wet ass starts chafing. I almost fell asleep on the soft sand, but Karen stirred me up and we were soon back on the river.

The valley began to close in more and more, increasing the flow rate and shooting us under some incredible rock outcroppings. Scooting thorough a few decent sets of rapids, we spotted a decent sized logjam. We took the safe route and pulled the kayaks up the shore and around. It wasn't entirely necessary, but much less unnerving. The second half went by quick, and we soon spotted our orange seismic tape tied to the pine on river's edge, signaling the pull-out point.

FINISHING A RIVER RUN, there's a contradictory feeling: glad you made it, but sad it's over. We dragged the boats up to camp, and I jumped on the trusty Yamaha to go retrieve the truck, while Karen hung up our wet gear. I was back in no time, and we were looking forward to another night around the campfire, under the stars.

Since we didn't see any other campers around we turned up the tunes and cooked dinner. (Why do women look so sexy when they're out camping with messy hair and no makeup?)

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Ugly-man cometh: Gilbert 'Unsexiest Man' Gottfried graces Edmonton stage

OPPOSING THE PC CROWD, HE'S THE MASTER OF BAAAD JOKES

PAUL MATWYCHUK / paul@vueweekly.com

doesn't actually talk that way.
No, the voice that I hear during our phone conversation is mellow, laid-back, bemused ... pleasant, even.

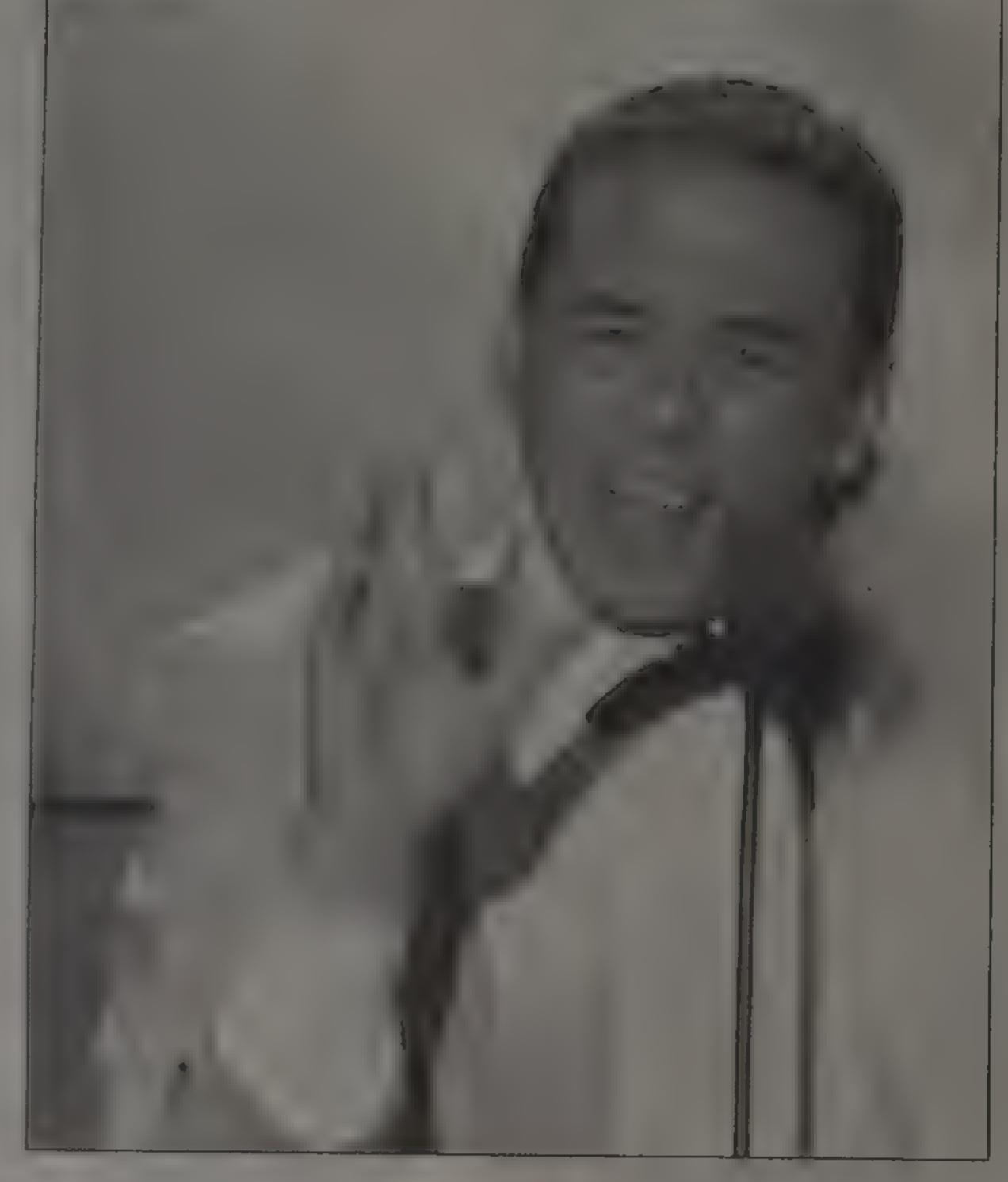
He still sounds like Gilbert Gottfried, but without that loud, insistent rasp—imagine a whiny jackhammer—that has been his stock in trade as a standup comic for more than 30 years. It's almost enough to make you wonder whether he could pull off a Bill Murray-style feat of self-reinvention and start playing lonely, soulful middleaged guys for hip indie directors

"No one's offered me any of those parts." I writed says with a chuckle "May" an ebody I'll get to play a priest in a remake of The Bells of St. Mary's, but it hasn't happened yet."

Gottfried's short, squinty-eyed presence first started beeping annoyingly on the pop-culture radar in 1980 when he became part of the replacement cast of Saturday Night Live in that disastrous post-Lorne Michaels season following the mass departure of all the original cast members

Perhaps suspecting that a little Gilbert Gottfried goes a very long way, no producer has ever dared give him a TV or movie vehicle of his own; instead, he's carved out a comfortable niche doing guest shots on sitcoms, game shows and late-night He even appeared on an episode of TSI about a murder in a comedy club—the culprit, incidentally, turned out to be Bobcat Goldthwait, the only stand-up comic more annoying than Gottfried. In 1992, he launched a busy side career as a voice actor after playing lago the parrot in Dis ney's Aladdin. (His most high-profile ent: supplying the voice of the AFLAC duck.)

These days, it's the pornographic end of Gottfried's career that's been attracting the most attention. A





staunch opponent of all forms of political correctness, he recently came out with a DVD called Dirty Jokes, a compendium of the kind of off-colour gags and stories that typically get told in locker rooms instead of comedy clubs. (Gottfried gives me a taste: "Guy goes to a doctor and says, 'Doctor, I don't know if my wife has TB or VD.' The doctor says, Chase her around the bed and If she coughs, fuck her." Ba-dum-bum.)

Dirty Jokes concludes with a new version of "The Aristocrats," the lamously filthy (and endless) joke that Gottfried told during a Friars Club roast of Hugh Hefner shortly after September 11, 2001. At a time

when most of his fellow comedians were walking on eggshells, unsure if it was even possible to be funny so soon after a national tragedy, Gottfried's gleefully raunchy routine was a sensation. In last year's documentary The Aristocrats, every comedian who was there that night speaks of Gottfried's performance in tones of awe.

"That was a big night for me," Gottfried says. "I'd already been going great, but then I did a really tasteless September II joke. [He quipped that he couldn't catch a direct flight to Los Angeles that night because the plane had to stop at the Empire State Building first.] I guess I just wanted to be the first one to come out with a really bad-taste September II joke. The whole audience gasped, and so I launched into

CONTINUES ON PAGE 40



Ten Times Two, at 700 years, is one long, long love story

DAVID BERRY / david@vueweekly.com

n first glance, you wouldn't expect David Belke to be quite as expressive as he is. Coiled into a chair at a local café, Belke hesitantly taps at a piece of white chocolate cheesecake with his fork, his other hand patiently fingering his perfectly round, gold-rimmed

Dressed in a soft, grey sweater, his mouth half-hidden by a beard, he looks exactly like the type who would slink into the back corner of a place like this, read his book, drink his coffee, and leave some change on the table before anyone but the barista even noticed he was around.

But as soon as he begins talking about remounting *Ten Times Two*, *The Eternal Courtship*, his century-spanning hit love story from the 1999 Fringe, he practically fills the room with his energy, arms swirling through the air to illustrate his point, his speech frequently punctuated by boisterous laughs that practically echo off the walls.

"One of the things I love about Ten Times Two is that it's a story that's full of contradictions," he explains, his hands drifting apart to show just how full. "On the one hand, it's just this love story, it's a couple and a person who helps them—it's just three people, and it's about winning a person's heart.

"At the same point in time, it's got this huge, historic scale, and it starts taking on—well, hopefully taking on," he interjects with a loud chuckle, "this exploration of universal themes: what defines a human being, redemption, and, of course,

APR 27 - MAY 14
TEN TIMES TWO, THE
ETERMAL COURTSHIP
WRITTEN BY DAVID BELKE
DIRECTED BY JOHN HUDSON
STARRING JESSE GERVAIS,
CAROLINE LIVINGSTONE, ROY HUNT
VARSCONA THEATRE, \$13 - \$20

the nature of love. It's a microcosm and a macrocosm at the same time."

That's quite the understatement Although at its heart Ten Times Two is simply about the efforts of Ephraim (Jesse Gervais), a hardhearted man with a troubled past, attempting to win the heart of the brass-tongued Constance (Caroline Livingstone), at its surface it takes the simple love story and stretches it across almost 700 years. You see, Ephraim has been cursed with immortality, and after a boastful bet made with the mysterious host (Roy Hunt), who watches over Ephraim, he returns to the same English pub every 75 years to win the heart of Constance, who's constantly showing up as someone new.

THE GRAND MACROCOSM of the supernatural/folkore theme is nothing new to Belke, who has written on everything from a meeting between Good and Evil (Blackpool & Parish) to the Four Horsemen dealing with the retirement of one of their own (Riders of the Apocalypse (The Reunion Tour)). Even so, though, it's one of the things that attracted him back to the play for a remounting. As he

CONTINUES ON PAGE 40

Schmidt delivers audience their just desserts in Private Lives

DAVID BERRY / david@vueweekly.com

trifle doesn't serve to nourish you in any respectable way, so the only good way to eat one is to pile on all the fruit, custard and whipped cream you can muster, soak it in a sweet sherry and dive in face first, etiquette be damned.

That's a maxim Northern Light Theatre's Artistic Director obviously understands, and he simply buries Noel Coward's trivial little play Private Lives in as much froth and cream as he possibly can, ending up with something that's as empty and delicious as a dessert should be.

It's a wise decision, too, because there's not a whole lot of substance to be teased out of Coward's script. A vanity project written in about a week, the play revolves around two divorcees, Elyot (Jeff Haslam) and Amanda (Maralyn Ryan), who happen to run into each other on simultaneous

STARRING JEFF HASLAM, MARALYN RYAN, JEFF PAGE KSENIA THURGOOD

honeymoons with their new spouses, the dim Sybil (Ksenia Thurgood) and the stuffed-shirt Oscar (Jeff Page), respectively. It's not long after that the pair is stirring up their old flame, and it's not long after that that the flames start getting thrown at one another, abject passion devolving into unrestrained loathing at the drop of a hat.

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SCHMIDT HAS WISELY recognized just how ridiculous it all is, and uses that as the play's strength, never letting the absurdity rest for a minute. His project is helped considerably by the charm of his leads: Haslam, decked



out in a menagerie of suits that could stop traffic, masters Elyot's brushedaside charm and rampant frivolity And while Schmidt occasionally breaks the fourth wall to drop in several sly asides to the audience, which

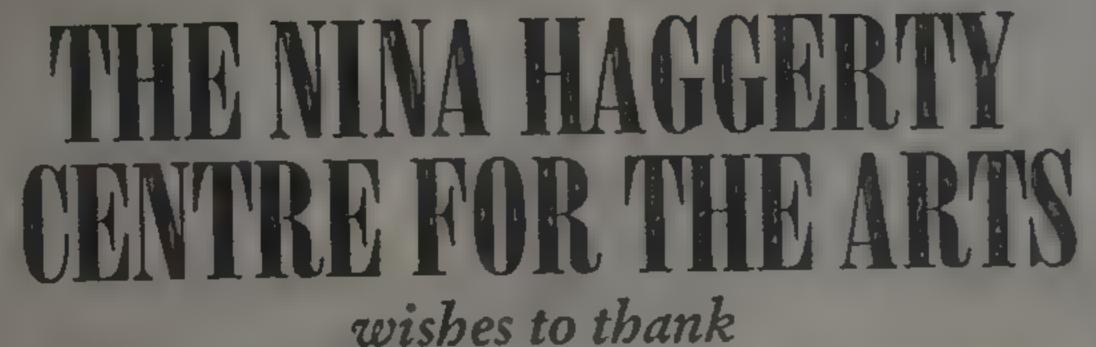
can be dangerous, Haslam handles them perfectly, with a wink and a half-sneer that provide some of the funniest moments in the play

Ryan's leopard-printed Amanda is a boisterous shrew, and she hits the

right mark on every grand comic gesture, from almost literally pulling herself together on a moonlight balcony. her arms flailing and her body snaking, to bellowing a supremely satisfying "POMPOUS ASS!" at her hapless new husband

The play does drag a little in the second act, particularly during ar. extended fight scene between Elyot and Amanda that doesn't quite capture the manic energy of the rest of the play, although that's more a fault of the script than the production. Still, by the time feathers have been littered all over Amanda's Paris apartment and Oscar and Sybil are strangling each other on the floor, things have gotten back to their high point

There isn't a whole lot to chew on afterwards, but you'd have to be joyless to care-Private Lives is one of the most unapologetically entertaining shows to cross Edmonton stages this year V



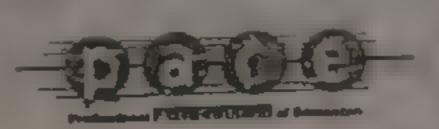
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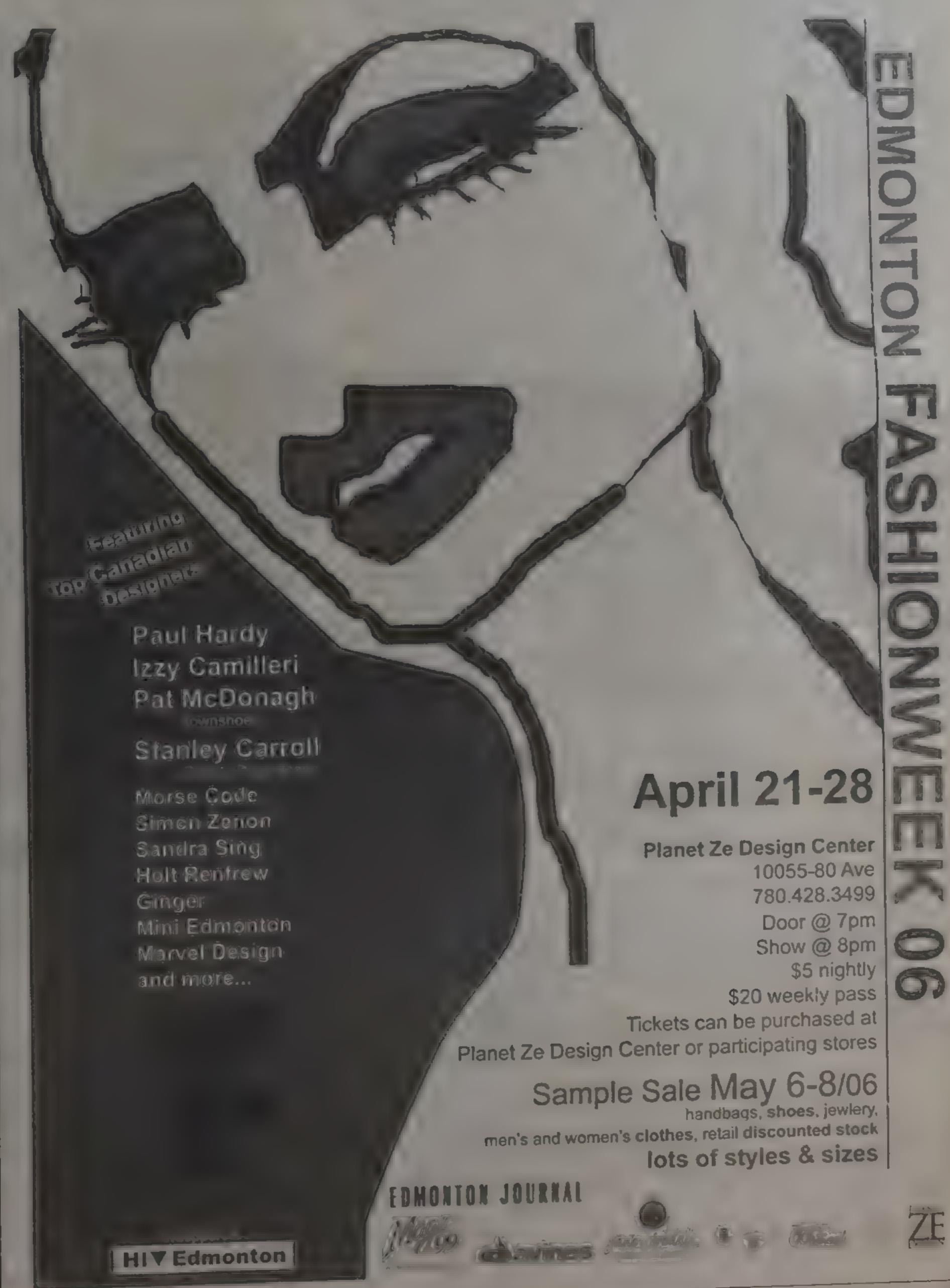


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- 3. James Hunter -- People Gonna Talk (rounder)
- 4. The Flaming Lips At War With The Mystics (warner)
- 5. Neko Case Fox Confessor Brings The Flood (mint)
- 6. Eagles Of Death Metal Death By Sexy (downtown)
- 7. Calexico Garden Ruin (overcoat)
- 8. Karla Anderson-The Embassy Sessions (indelible)
- 9. The Dresden Dolls Yes, Virginia (roadrunner)
- 10. Van Momison Pay The Devil (exile)
- 11. Janiva Magness Do I Move You? (northernblues)
- 12. The Little Willies S/T (milking bull)
- 13. Cat Power The Greatest (matador)
- 14. Witch Witch (tee pee)
- 15. Built To Spill You In Reverse (warner)
- 16. Jenny Lewis & The Watson Twins Rabbit Fur Coat (team love)
- 17. Ben Harper Both Sides Of The Gun (virgin)
- 18. Yeah Yeah's Show Your Bones (interscope)
- 19. Nofx Wolve In Wolves Clothing (fat)
- 20. Moneen The Red Tree (vagrant)
- 21. The Streets The Hardest Way To Make An Easy Living (warner)
- 22. Tom Wilson Dog Years (true north)
- 23. Hank Williams 3 Straight To Hell (curb)
- 24. Pink Mountaintops Axis Of Evol (scratch)
- 25. Band Of Horses Everything All The Time (sub pop)
- 26. Xavier Rudd Food In The Belly (saltx)
- 27. Premy Cha Make Cranes Ele Wital (matadon)
- 28. Sam Roberts Chemical City (universal)
- 29. Mogwai Mr Beast (matador)
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How would Osama do 'The Aristocrats'?

CONTONIA PAGE 38

'The Aristocrats.' It was instinctive; I don't know what I was actually thinking.

"It reminds me a little of a show I did a couple of years ago for an assortment of people from The Howard Stern Show," he continues. "It was a drunken crowd, and I decided to antagonize them and just do things that I wanted to do. And the audience was hating every second of it, just hating me. But when I was done, all the comics offstage broke into applause."

Gottfried got an unexpected dose of critical respectability after The Aristocrats came out, but, as he suspected, it didn't take long before he got turned back into a punching bag. Just last week, the Boston Phoenix released a list of "The 100 Unsexiest Men in the World." Gottfried took first place. Osama bin Laden was ranked eighth.

"I'm just honored to be first on any list," he says, his voice taking on its familiar standup abrasiveness. "I'm just glad I beat out Osama bin Laden. If he'd come in first, then that would mean the terrorists had won." v

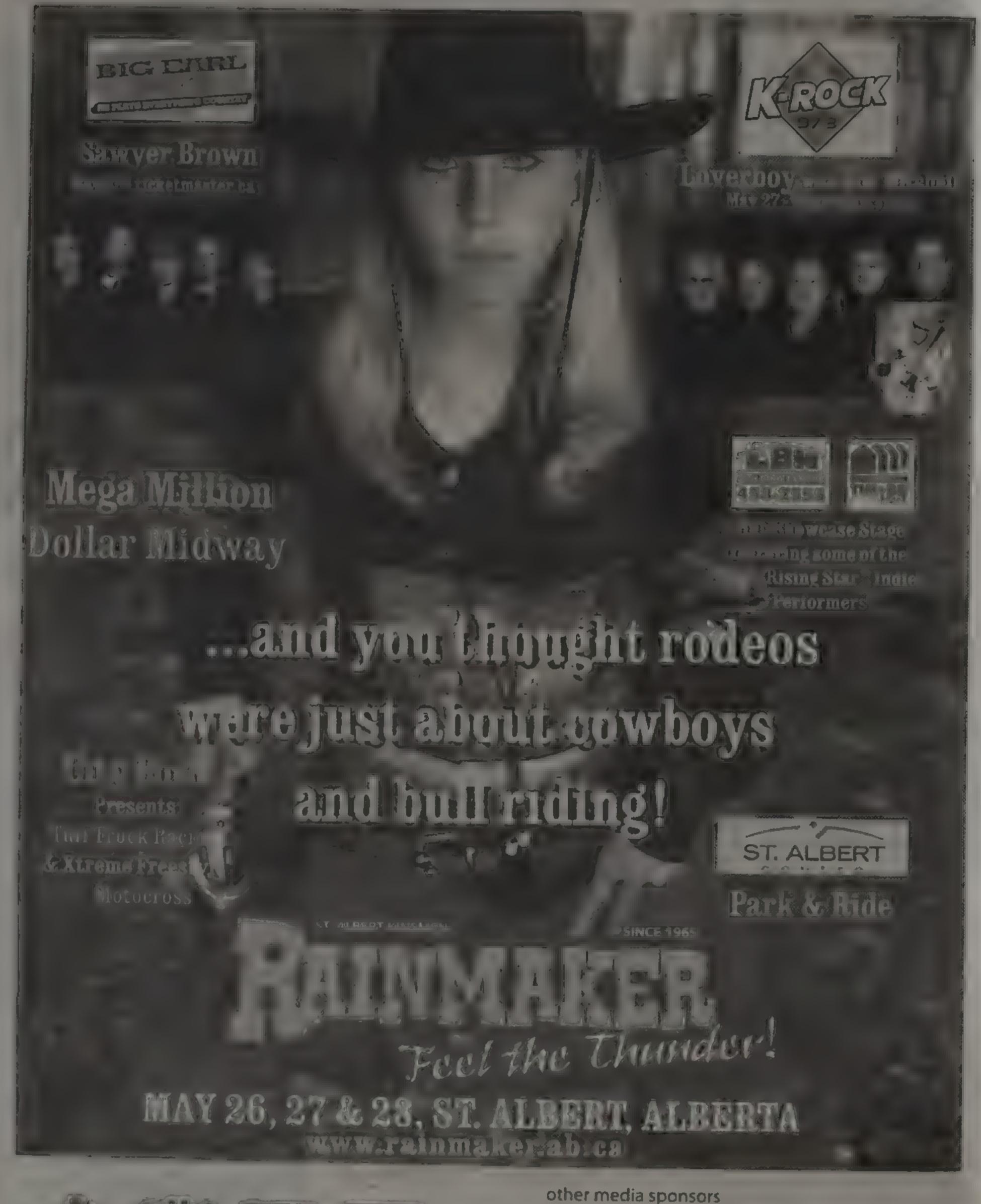
Ten Times Two basks in theatre magic

CONTROLD FROM PAGE 32

explains, he'll always be a bit of a sucker for the otherworldly in his plays, if only for the chance to play with an audience's imagination.

"Theatre is wonderful because it's such a medium of imagination," Belke explains, his hands weaving in front of him. "You can create these magical characters and put them on stage, and you don't really need to explain it that much—you can introduce the concept and the audience will be there. Because theatre is a story that's told to the audience's imagination-really this interaction between the actors on stage and the audience's own imagination, and wit, and way of looking at the world-you can create other worlds with the simplest of tools, some words and a chair.

"In Ten Times Two, there's a character who invisibly observes the proceedings, and then later on goes off to other worlds and other dimensions and travels back to Earth. In film, that's a few million dollars in special effects," he says, before adding, with a room-filling laugh "In a theatre, you can do it with a lighting change." 🕶





















Ballet takes you Up Close to modern dance in a small house

SHERRY DAWN KNETTLE / sherry@vueweekly.com

had already heard painter
Francis Bacon (a descendant
of the Renaissance philosopher) was
largely misunderstood when she first
saw his work at the Tate Gallery in
London years ago.

His work is known for its violent, disturbing nature, and with that in mind, Molnar searched out other qualities in the work that would eventually end up influencing her impressions of him as she prepared to choreograph a modern work for seven male dancers as part of Alberta Ballet's Up Close.

"I liked the way he captured the figure of the body, how he showed motion, and the three-dimensionality of the work," she says. She also noticed that he painted the male figure rather than using the more traditional female model.

Molnar recalled Bacon's paintings and decided to incorporate some of her impressions of them into the piece "Portrait of a Suspended Grace," a melding of ideas about the human body and its relationship to dance, music and visual art.

The choreographer weighed how much of her own interpretations to offer the dancers, and she decided to allow them to respond both to her ideas and their own about the paintings and music.

Describing the collaboration as a conversation, Molnar found that the classically trained dancers loved her choreographic process. "The music and paintings actually became a point of departure," she says. "I gave the artists information, but then let them experience that with their own point of view.

"But dance is an abstract art, so the

FRI, APR 28 (8 PM)
UP CLOSE
BY ALBERTA BALLET
TIMMS CENTRE FOR THE ARTS
(87 AVENUE & 112 STREET), \$30

choreography doesn't necessarily illustrate Bacon's paintings or the words to the music," she says, referring to an aria she chose by the composer Pergolesi.

MOLNAR'S PIECE IS one of four modern works in Up Close, to be performed at the Timms Centre on Fri, Apr 28.

"This is the first time in history we've added a fifth show to our season," says Alberta Ballet's artistic director, Jean Grande-Maitre, who intends to present more modern dance on the small stage in the future.

The space lends itself well to modern dance, offering an intimacy not found in larger venues like the Jubilee, where the company usually performs

"We realized the audience loved seeing dance in a small house," he says of the company's last season, held at the Timms Centre while the Jubilee was under renovation.

The performance includes "Rivers Without Bridges," choreographed by Margie Gillis, Molnar's mentor.

"They have very different styles," says Grand-Maitre. "Margie is so ethereal, and Emily is very grounded."

He and Moinar agree that Gillis's work captures the essence of dance by bringing out the soul of each dancer. And that, says Grande-Maitre, is the challenge of modern dance

"Classical ballet is more technically demanding, but modern challenges the dancers more emotionally and spiritually." •

Dancing days are here again

SHERRY DAWN KNETTLE / sherry@vueweekly.com

afternoon of Mar 8, you probably saw Gerry Morita wearing a bridal gown, walking the length of the hall. She rotated slowly, disappearing into the long train of the dress as it gradually wrapped around her. Her International Women's Day performance symbolized what happens when a woman loses her identity and gets swallowed up by her life.

The spontaneous performance by Mile Zero Dance's artistic director was what she calls "site-specific dance," and if you missed her Hub Mall performance, you'll have a chance to catch a series of similar events celebrating International Dance Day on Saturday (Apr 29) afternoon

Cathy Ochoa's free agents, for instance, will perform on the service road in front of Milan's Restaurant north of Whyte Avenue, with the choreography for the 16-minute dance working around the bus schedule

But there'll also be a tour of dance events throughout the Whyte Avenue

SAT, APR 29

NOTE PARAMETRON

BY MILE ZERO DANCE

MILAN'S RESTAURANT (8223 - 104 STREET)
& OTHER VARIOUS LOCATIONS (1 PM)
THE LANDING PAD (201 - 10923 101 STREET)
(7 PM), FREE

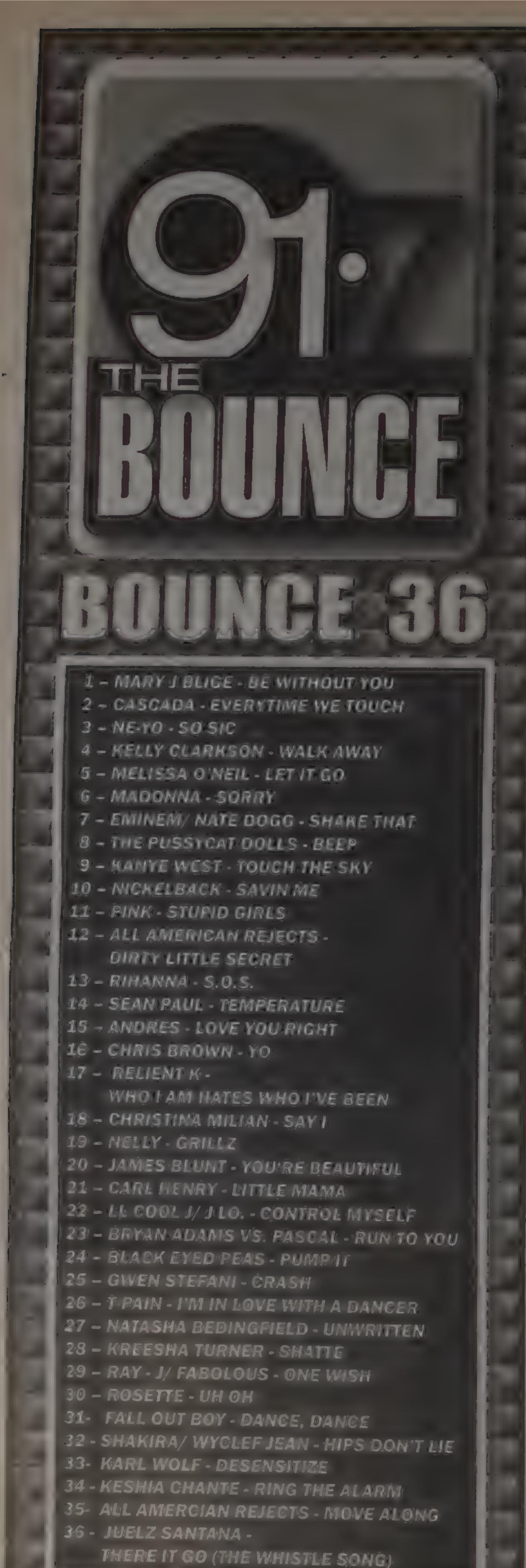
area, all wrapped up with a potluck supper at Mile Zero's downtown studio, with an open forum histed by Linda Rubin and Tim Folkman

International Dance Day had its inception in 1982. "The goal is to take dance out there to a new audience, rather than bring in a paying audience "suys Morita Allover the world on Saturday Jance performances will happen in all sorts of unexpected places."

But site-specific dance can be a bit risky. Sometimes the police show up, Morita says, barely a hint of a mischief in her voice. As International Dance Day events are being planned around the world, event organizers might caution their performers just as Morita did

"We don't want to get purselves arrested," she told her choreographers. "So be careful!" v







On a treasure hunt for Snap Shots, curator Janes found beautiful gems

AGNIESZKA MATEJKO / agnieska@vueweekly.com

show of photography, I expect tastefully framed, well composed landscapes, a few close ups of people and the occasional still life with a coffee cup.

But Latitude 53's Snap Shots, a survey of contemporary photography, held not one such image.

Each artist spoke with his/her own eloquent voice and shot images that completely took me off guard. The artists in this show pushed the boundaries of presentation; many photos were collaged, laser printed onto unusual materials like polyurethane or transformed into relief sculpture.

Curator Todd Janes also added to the atmosphere in his unique display of the work, giving each artist their own corner of the gallery so that viewers can expenence their work individually—as if on a private studio visit

The intimate quality of this show is, in large part, a result of the way it all came about. In his search for local photo-based artists, Janes decided to avoid formal gallery spaces. Instead he went right to the homes and studios of photographers

"I saw 60 artists," he says, "I was amazed by the amount of photography in Edmonton."

As he peeked into the back corners of their studios, some interesting finds

SMAP SHOTS

CURATED BY TODD JANES

BY E ROSS BRADLEY, CW CARSON,

MARK FREEMAN, TED KERR, ISTVAN LUPPINO,

CANDACE MAKOWICHUK JASON B SYMINGTON,

JILL WATAMANIUK MARGARET WITSCHL,

YARKO YOPYK.

turned up. When he visited the home of Candace Makowichuk, for instance, the artist showed him her established landscape photography, but Janes really wanted to see her most recent work, prodding her about it.

LATITUDE 53 (10248 108 STREET)

Makowichuk finally dug up some recent photos of her two young sons. It was these deeply felt images, printed onto fabric and sewn into quilts that Janes snapped up for the exhibition.

WITH EACH STUDIO VISIT—or treasure hunt for local work—Janes kept a watchful eye out for interesting ideas. It was the motives behind the photography that excited him more than good technique or nice composition. And he managed to find plenty of intriguing themes.

For instance, Jason Symington's collaged photographs comment on what has to be one of the ugliest sights in this city: the crawl of urban subdivisions onto farmland.

Symington shoots these sites with

the unsentimental, clinical eye of a medical photographer documenting an operation procedure. Sterile asphalt streets cut though miles of mud fields, the occasional monster home towering over the horizon like a lone castle in a horror movie.

Chris Carson's work, however, offers a different take on the urban landscape. His gel-transferred photographs/mixed media paintings (with sculpted jutting buildings unexpectedly protruding from the canvas) convey an intensely personal vision of Norwood. A resident of the the area, Carson documents the grungy, vital beauty of his home community with a lover's watchful gaze.

But it isn't just Carson's and Symington's art that stands out. What makes this exhibition so exciting is precisely that each artist's small collection of work speaks with a strong voice as it pushes the boundaries of photography.

Considering that Edmonton does not even have a higher education program dedicated specifically to art photography (not to mention that photography is frequently shunned by galleries), such unexpected strength of photo-based work is astounding.

It's like a subterranean river that has been running through Edmonton unobserved. But, with this strong show, the hidden current has finally surfaced.

FAX YOUR FREE LISTINGS TO 426.2889 OR E-MAIL GLENYS AT LISTINGS OVUEWEERLY.COM DEADLINE IS FREDAY AT 3 PM

DANCE

ALBERTA BALLET-UP CLOSE Timms Centre, 87 Ave. 112 St. II of A (451-8000) . Alberta Ballet presents four stunning, and gyocative modern works in an intimate setting . Apr. 28 (8pm) • \$30 at TicketMaster

CONDERELLA-BALLET JORGEN CANADA Shell Theatre. Dow Centennial Centre, 8700-84 St, Fort Saskatchewan (451-8000) . Choreographed by Bengt Jorgen . Mon, May 8 (8pm) • \$37 50 (adult[/\$35 (student/senior)]

IMPERNATIONAL DANCE DAY Varous locations Downtown Edmonton and Landing Pad, Mile Zero Dance Studio . Gerry Morita's new work featuring dancers in unexpected places in the downtown core. Kathy Ochoa's new work will feature eight women juxtaposed into a continuous moving sculpture . Sat. Apr. 29 . Open Forum at the studio (8pm) for video presentabon and discussion on the issues of site-specific dance

A LOVE STORY, BRIAN WEBB DANCE COMPANY Catalynt Impage, 8423 Guteway 8lvd (420-1757) . Taria Alvarado and Brian Webb's newest collaboration with Adriana Davies' (spoten word) and setting by David Fraser . May 4-6 (8pm) . \$25 3. 335 (student/senior) at TIX on the Square . Il Portico post-show chat with Brian Webb and Tania Alvarado; Fri, May 5

PEDRO GUASP SPANISH FLAMENCO DANCERS Royal Alberta Museum Theatre, 12845-102 Ave . Sun, Apr. 30 (4pm) . \$14 (door) . Proceeds to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe

GALLERIES/MUSEUMS

ARNES BUGERA GALLERY 12310 Jasper Ave (482-2854) . Open, Tue-Sat 10am-5pm . NEW WORKS; Artworks by Seka Owen and Leszek Wyczolkowski . Apr. 29-May 12 . Opening reception. Sat. Apr. 29 (2-4pm)

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-66111 • Open Mon-Sat 10am-5pm (closed all hols) • Discovery Sellery: . GOING GREEN: Exploring Environmentally Concrous Aspect of Fine Craft . Until June 3

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) Open Tue, Wed, Fri 10am-6pm; Thu 10am-8pm; Sat 10am-5pm WORLD'S APART. The first collaboration of artworks by painter Roger Belley and sculptor Joanna Drummond . Until

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-(223) • Open Tue-Fri 10 30am-5pm; Thu evenings until 8pm; Sat Sun 11am-5pm . SUNRISE ON THE SAUGENAY: Watercolour and oil paintings by Lucius O'Brien, and documentation relating to O'Brien's painting Sunrise in the Saugenay of 1880; until May 28 • PAINTING A NEW COUNTRY: THE LANDSCAPE OF POST-DOMINION CANADA: Artworks by William Atkinson, Comelius Kneghof, Frederick Vemer and others, until May 28 . MIRROR MIRROR: Artworks that explore the historical fascination with the human face and the ways it has been represented and challenges us to consider what we see when we study ourselves in the mirror, until May 28 . NEW ACQUISITIONS: Artworks by contemporary artists from across Canada as well as works donated by local collectors; until May 28 . CROWDS/CONVERSATIONS/CONFESSIONS: Anworks by Max Dean, Kristan Horton, Atom Egoyan, Laiwan, George Bures Miller, Don Ritter, and David Rosetzky; until June 11 • UNCERTAINTY MARKERS AND COMMOTION MACHINES: Installation by Jean-Pierre Gauthier, until June 11

 Art On The Block: Live and silent auction; Tue, May 2. (6pm); \$100/person . Gallery Tours: Every Sat and Sunday afternoon • Kitchen Gallery: SPARE: Printworks by Steven Dixon, until June 11 • Children's Gallery ALPHABET SOUP. Incorporating illustrations by Lorna Bennet; through 2006

ART MODE GALLERY 12220 Jasper Ave (453-1555) . SPRING GALLERY WALK Featuring artworks by Francois Faucher, Chris Bowman, Michel Leroux, Pam Weber, Louise Larouche and new

landscapes by Raymond Caquette

ARTSHAB STUDIO GALLERY 10217-106 St. 3rd FI (439-9532/429-2024) • Open Thu 5-8om, Sat 2-8pm • CREEPY. Artworks by 13 visual artists who explore the diversity of "creapiness" through various mediums . Until Apr 27

BEARCLAW GALLERY 10403-124 St (482-1204) . SPRING

Ash Poitras, George Littlechild, Joane Cardinal-Schubert and new works by LauraLee Harris CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-

GALLERY WALK Featuring artworks by Norval Morrisseau, Jane

3519 1-888-352-3519) . Open Mon-Fri 9:30am-5:30pm, Sat: noon-4pm . Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (411) 8210) • Open Mon-Fri 11am-Spm • MY FAMILY, MY SELF. Contemporary portraits - Until Apr 30

COLLECTIV CONTEMPORARY ART 192, 54.1 112 A. ... 491 0002] . Open Wed-Fri 12-5.30pm, Sat 10am-5.30pm, Sun 12-4pm . SPRING SHOW: Artworks by Barb Mandel, Brad Burns, Heather Millar, Tim Rechner . Apr 30-June . Opening reception: Sun, Apr. 30 (2-6pm)

DOUGLAS UDELL GALLERY 10332-124 St [488-4445] • Open: Tue-Fri 9.30am-5.30pm . COLLAGE CUT-OUT COLOUR, Aquatints by Louisiana Bendolph and Mary Lee Bendolph; also artworks by Jack Bush, Caro Fonseca Peter Halley, Robert Kelly, Henri Matisse, William Perehudoff, Frank Stella and Cecil Touchon . Until May 12 . Opening reception, Sat, Apr. 29 (2-4pm)

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) - Open: Tue by appointment only, Wed-Fr 10am-5 30pm, Sat 10am-4pm, closed long weekends . COLLEC-710N 2006: New artworks by various artists

ETTERSION DESTREE GALLERY 201 BUT WERENTY Extension Centre, 8303-112 St (492-0166) . THE DESERT, THE MOUN-TAIN, AND THE CLOUD: Photographs by Tom Willock . Until May 17

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • PIRATE. Bachelor of Fine ARts graduation exhibit • May 9-20 • Opening reception. Thu, May 11 (7-10pm)

FRAME OF MIND GALLERY 6150-90 Ave. Ottewell . Open Sat, Mon-Sat 10am-6pm . Washi chiqiri-e artworks made from Japanese paper . Apr. 29-May 6 . Opening reception: Apr. 29 (2-4.30pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) . Artworks by James Davies, until Aor. 29 . TELL ME ABOUT YOUR COM-FORTING TREE: Watercolours by Holly Newman, May 2-30

GALLERY AT MILNER Stanley A. Milner Ubrary, 7 Sir Winston Churchill Sq . DA CAPO: SCENES FROM A RAW PALETTE. Paintings by Laurie MacFayden . Until May 1

GRANT MACEWAN COLLEGE Centre for the Arts, Studios 106, 109, 113, 10645-156 St (497-4321) . LOOK, ART; 2006 fine art graduates' artworks . Until Apr. 27 (12-6pm)

HARCOURT HOUSE 10215-112 St (426-4180) . Open Mon-Fri 10am-5pm, Sat 12-4pm • Main Specie: SPACED OUT: Largescale all white installation inflated white papery-fabric sculptures by Marcia Huyer . Front Room: SHIPPING/RECEIVING: Scott Rogers recreates Chicago's Sears Tower in sculpture and large-scale drawing . Until May 20

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave. (433-5282) • Decoupage and papier tole by Millard Foster, until May 4 • SPRING COLLECTION: Fabric artists, potters and woodworkers artworks based on the strawberry, May 9-31: opening reception: May 10 (6 30-8 30pm)

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) . Open Mon-Fri 9am-5pm; Sat 10am-5pm . Artworks by Myma Wilkinson, Elizabeth Hibbs, Glenda Beaver, Raymond Chow, Wendy Risdale, and others . Through April

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) . Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm . Artworks by Norval Momsseau, Audrey Pfannmuller, Ted Hesketh, pottery by Linda Nelson . Through April

LANDO GALLERY 11130-105 Ave (990-1161) . LIVING ART. Artworks by Bernhard Keber; opening reception, Sat, Apr. 29 (2-4pm), artist will be in attendance . LOTS OF COLOUR TWO: Artworks by Brian Scott; opening reception: Sat, Apr. 29 (2-4pm) Until May 10

LATTTUDE 53 10248-106 St, 2nd Fl (423-5353) . Open Tue-Fri 10am-6pm, Sat 12-5pm . SNAP SHOTS...: Photo-based artworks by ten artists, curated by Todd Janes, until May 13 . Projex ROOM: A COLLECTION OF PAINTINGS MADE FROM THE DAYTIMER OF A VERY BUSY LADY: Paintings by Andrea E Lefebvre, until May 13

 Pottery by the Lendrum Pottery Group, Mother's Day sale • Sat May 6 (10am-2pm)

LITTLE CHURCH GALLERY 455 King St, Spruce Grove 1962-9664) . JUST ME AND A FEW OF MY FRIENDS: Activories by Sharon Karst = Until Apr 28

MCMULIEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 18am-8pm; Sat-Sun 1-8pm • A THOU-SAND WORDS. Photographs by medical photographers Pat Maiston and Stephen Wreakes in celebration on the U of A Hospital's 100th anniversary . Until June 11 MCPAG 5411-51 St. Story Plain (963-2777) . Open Mon-Sat.

10am-4pm, Sun 10am-6.30pm . PLACES: Sculptures and paintings by Tammy Saizl, until May 22 . Bining Room Gollery. Paintings by Mary Paranych, until June 1

MILNER GALLERY Stanley Milner Library Main Fl. Sir Winston Churchill Sq . DA CAPO - SCENES FROM A RAW PALETTE Paintings by Laurie MacFayderr until May 1 • ART START Artworks by children 7-12 yrs old, May 3-26

MUSEE HERITAGE MUSEUM 5 St. Anna Street (459-1528) . Open Mon-Sat 10am-5cm, Sun 1-4cm . NORTHERN FOCUS Robert J. Flaherty's photographs of J. : 's Arctic Peoples 1910-1914 • Until Apr 29

MUTTART CONSERVATORY 9526-96A St . BECHA KPACHA VESNA KRASNA A Celebration of Ukrainian Art, until June 4 . Featuring artworks by iconographer Marianna Savaryn, until May 4

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery. 9702-111 Ave (474-7611) • Open Mon-Fn 10am-2 30pm, Tue 6.30-8.30pm, Thu 6-8pm = HEART OF COMMUNITY Children's artworks, silent auction in support of inner-city after school art programs, Apr 28-29, Fn (3-7pm), Sat (11am-4pm) . COME WHAT MAY AGAIN New artworks by Nina Haggerty Centre Artists; May 5-26, opening reception. May 11 (4-7pm)

PROPILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue Sat (10am-5pm), Thu (10am-8pm) • HIDDEN TALENTS VI Student exhibition curated by Diane Gwalliam; until Apr 28 . HIGH E. 'ERGY XI. Artworks by High School students, May 5-June 4, ripening reception. Thu, May 4 (6-9pm)

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwan, Hwy 13 (780-361-1351/1-800-661-4726) . Open Tue-Sun 10am-Spm . LIFE AND TIMES OF THE MOTORCYCLE Until Sept. 17, 2006. \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave, www.royalalber tamuseum ca . PYSANKYI THE ART AND PASSION OF CHESTER KUC Until May 7 . Photographic Arts Society of Alberta Exhibition, May 1-28

ST. ALBERT PLACE 5 St. Anne Street, St. Albert . THE MUSIC OF COLOR: Artworks by the St. Albert Painters Guild . Apr. 28-30, Fm 10am-10pm, Sat: 10am-5pm, Sun: 11am-4pm • Opening reception: Frr, Apr. 28 (7-10pm), five music by the Woodman Duo

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • THE DESERT, THE MOUNTAIN AND THE CLOUD Black and white silver print photographs by Tom Willock, also featuring paintings by Arlene Wasylynchuk and Lori Lukasewich Until May 16

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12 Spm • 10 STEPS, Featuring drawing/printmaking artworks by Romanian print artist Florin Hategan . Until May 25 . Opening reception. Thu, May 4 (7-9pm)

SPECTRUM ART GALLERY 9418-91 St (634-9177) . Open Tue-Sat 11am-9pm; Sun-Mon by appointment only . Featuring artworks by various artists including the curator, Christopher Lucas . Through April

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open, Tue-Wed, Fri 10am-6pm; Thu 10am-8pm; Sat 10am-5pm • EXPRESSIVE ABSTRACTIONS • Through April

SHOW: Featuring artworks by Alan Boileau, Patricia Shiplett, Miranda Jones, Craig Campbell, Daryl Richardson, Colin Corneau, and others VAAA GALLERY 3rd FI, Harcourt House, 10215-112 St (421-1731)

TU CALLERY 10718-124 St (452-9664) . 1ST ANNIVERSARY

 Open Mon-fri 10am-4pm • JOYPUL THREADS: Fibre artworks by Dawna Dey Harrish, Margo Fiddes, Mary Anne Kilgannon, Sharon Willas Rubuliak, and Cath Tomm . Until May 19 VANDERLEELIE GALLERY 10183-112 St (452-0286) . Open

Tue-Sat 10am-5.30pm . Artworks by Robert Scott, Apr. 27-May 12 New paintings by Robert Scott, opening reception. Thu Apr 27 (6-9pm), artist in attendance WEST END GALLERY 12308 Jasper Ave (488-4892)

 Open: Tue-Sat 10am-5pm • 31\$T ANNIVERSARY EXHIBIT TION. Selected artists commissioned to create a major work for this special occasion . Until May 12

WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2122) . Open: Mon-Fri noon-5pm . SURVEYS AND BRIGHT CALAMITIES. Oil and charcoal paintings by Shane
Krepakevich • Until Apr. 28 • closed Good Friday and Easter
Monday • WORKER'S ART EXHIBIT: Featuring visual art by
working people who are not full time artists. Art works by Mary

Joyce and others, curated by Tom Gale. . Opening reception: Thu Agr 27 (5 30pm)

UTENARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) . Book raunch of Ed Struzik's new book Ten Rivers: Adventure Stories From the Arctic; Thu, Apr. 27 (7:30pm) . Book faunch of Lon-Ann Muenzer's (Olympic Gold cyclist) new book One Gear, No Brakes, Sun, Apr 30 (2pm) . Launch of Sheldon Kennady's (former NHL) new book, Why I Didn't Say Anything: Thu, May 4 (7.30cm)

CITADEL Maclab Theatre 8928-101A Ave (423-3457) • David Suzuki gives a talk and slide show based on the second half of his autobiography. David Suzuki: The Autobiography . May 9 (7pm) • \$10 at Audrey's Books, Crtadel

GREENWAN, DDS BONDONURE E JAMES DE SE LE COMPANION . Pleading and book signing of Marty Chan's new book The Mystery of the Graffiti Ghoul . May 6

NAKED CYBER CAPÉ 10354 Jasper Ave . Music, poetry, and performance art open stage hosted by the Nalted Edectic Electric Omhestra . Every Thu (8pm)

Many case my Cif Au Seat A Many 1 1 1 1 1 1 South Building (458-4662/467 7924) • Canadian Author - eneral meeting featuning Jennie Frost portraying Women's Voices in Greek Myth writing circle with Margaret Macpherson (7pm), Fri, Apr. 28 (8pm), free (member/first time guest)/\$10 (non-member) • Workshop, Writing From the Tip of the Tangue with Jennie Frost, Sat, Apr. 29 (9:30am-4pm), \$30 (Member)/\$60 (non-mem.) berl; pre-register

LIVE CLIMELY

THE COMEDY FACTORY 3414 Gateway Boulevard (469) 4999) • Thu 8 30pm, Fri 8 30pm, Sat 8pm and 10 30pm • Bob Angelr, Apr 27-29 . Hoop, May 4-6

THE COMIC STRIP 1646 Bourbon St. WEM 8882-170 St. (483-5999) • Open nightly 8pm, Fri 8pm and 10 30pm, Sat 8pm and 10 30pm, Sun 8pm . Special concert featuring Gilbert Gottfried (Hollywood Squares and The Tonight Show! with MCs Rick Bronson and Paul Brown and Mike Tod (Comer Gas comedy genius contest), Apr. 27-29 • Lars Callieou with quests, Sun, Apr 30

JUBILEE AUDITORIUM (451-8000) . Puppetry Of The Penis, two naked penis puppeteers on stage presenting the ancient Australian art of genital origami with an astoundin series of penis installations * Fri, May 5 (8pm) * \$4 J/\$40/\$35 at Ticketmaster

YUK YUK'S KOMEDY KABARET Landondarry Mail (481) 9857) • Open Wed-Fn 8pm, Sat 8pm and 10 30pm, Sun 8pm Every Wed: Pro Am Comedy Jam - Peter Kelamis and Russ Kennedy with Paul Sveen, Billy Cowen and Steve Mccarthy Apr 27-30 • Dave Coulier (Full House): May 6 (2 shows)

THEATRE

A Milner Library Theatre, 7 Si Winston Churchill Sq (439-3905/420-1757) . By Jane Heather presented by Concrete Theatre . Apr 30-May 12

CHIMPROV Va scona Theatre, 10329-83 Ave (433-3399) • Comedy improvievery Sat 11pm (except last Saturday of the month)

COMEDY NIGHT IN CANADA Jubilations Dinner Theatra 8882-170 St (484-2424) . A variety '60s and '70s style show with fast paced comedy sketches and music . Until June 4

DEAR FIZZY TransAlta Arts Barns (448-9000) . Produced by Theatre de L'Oeil, script by Simon Beaudrealt. A story of Fairies, talking mice, and the other creatures that inhabit Fizzy's house . Until Apr. 30 (Fri-Sat 7pm, Sat-Sun Zpm) . Two-For-One (Sat) night)

DIE-NASTY Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen, intrigue, passion and shennalli gans abound in Edmonton's live improvised soap opera . Every Mon (8pm) unth May 29 . \$10 (door)

AN EVENING OF ONE ACTS Walterdale Playhouse, 10322 83 Ave (439-2845) . Three plays commissioned from local playwrights . May 8-13

FAITHLESS Theatre Network, 10708-124 St (453-2440) . Cornedy, written and performed by Chris Cracidock and Steve Pirot, directed by Mananne Ocpithorne, A world-famous novel ist, desperately seeking redemption, travels back through his life, encountering everyone from past lovers to Jesus and the Devil • Until Apr 30 • \$22 (adult]/\$18 (student/senior) (\$1 more on Fri and Sat evenings) at TIX on the Square

FOOTLOOSE Mayfield Inn 16615 109 Ave . A high-energy

GODSPELL Louis St. Laurent High School, 11230-43 Ave. (435-3964) . A family musical based on the Gospet of the Matthew Music and new lyrics by Stephen Schwartz 27-29 • Thu-Fri, 7pm \$8 (youth/senior)/\$10 (adult), Sat ... ner theatre 6.30pm \$30

rockin' musical . Until June 25

HIGH F COLLECTION THRESHOUT PL ST 3 TO -TransAlta Arts Barns (420-1757) ◆ A preview to 10 5 m * music spun by Michael Cowie and featuring excert in in Arti-Defelice's Trunk Theatre's Caryl Churchill Carry 12 of and Man Zero Dance's Water's Edge, Etcetera Theatre tening, Mutt's Nuts' Crazy Gary's Mobile D on Community Page 1 new work, Landscape ● Apr 28 (8pm) ● \$15 of T / In * H Square door

THE MERCY SELECTION OF SECTION 11,15 FEEL TO .. 5106/(420-1757) . By National to present in the Treatment in stockbroker's life is studed in he to get, in the grant "mercy" he has be west 1 a rea and 1.7 a real to May 7 (2pm), no shows Mion . \$15 tody) a. 11 > -

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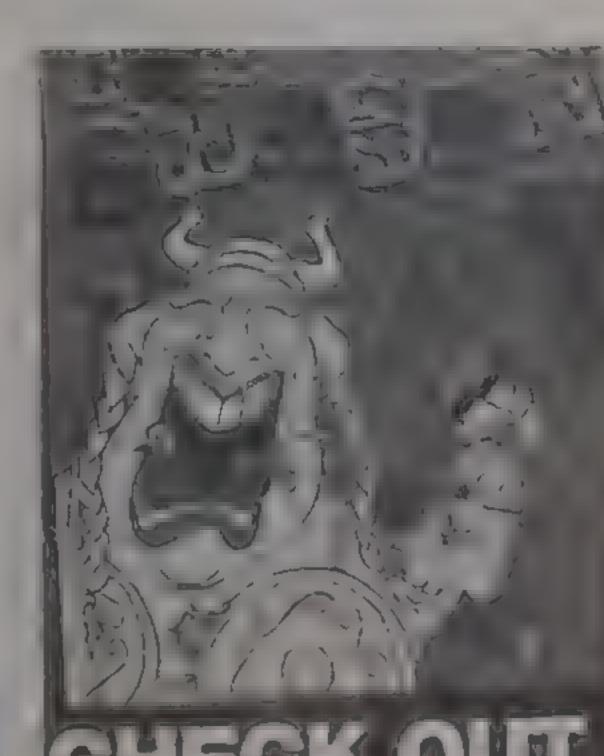
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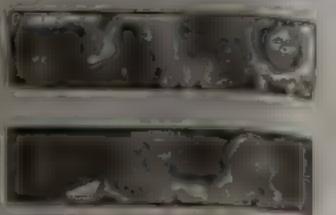
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Take in an alternate history of the US—it's plain eerie

COLUMN THE REAL PROPERTY moviegoer@vueweekly.com

You may not have heard of C.S.A: The Confederate States of America-it has yet to reach Edmonton, and given the fact that movies with black themes typically have a hard time getting bookings in local theatres, it may never play here theatrically—but it's the best, most audacious film I've seen so far this year.

Written and directed on a shoestring budget by Kevin Willmott, it's a comedy in which every laugh also sends a chill down your spine. A cross between Philip Roth's novel The Plot Against America and Chappelle's Show, it's at once a brilliantly sustained alternate history of America, a deadpan parody of the conventions of TV advertising and the most acidly funny (and horrifying) vision of American race relations since Spike Lee's Bamboozled. (Lee himself has lent his name to the film as a presenter.)

Willmott's premise takes off from a simple question: what would the history of the United States have been like if the South had won the Civil War and slavery was never abolished?

Much like an episode of SCTV. C.S.A. gives us a 90-minute chunk of programming from a fictional TV station—in this case, San Francisco's Channel 6 ("Confederate Television") We get news reports warning slaveowners about slaves using the "Con Ex" delivery service to mail themselves to freedom; promos for TV shows like the master/servant sitcom That's My Boy! and a lifestyle program called Better Homes and Plantations, reminders to watch upcoming televised lynchings and ads for products like Niggerhair

ettes and Darkie toothpaste . In promises to make your teeth oo bright!

... the bulk of the film is taken up in a rns-style documentary at It's long of the CSA from the (, ' ... the present day ...

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record and sometimes, departs from it in all sorts of ingeniously ironic ways In Willmott's version of American his-

Plot, dialogue are thick as a Brick, but film is superbly noir

PAUL MATWYCHUK / paul@vueweekly.com

ometimes it seems as though the only movie characters these days who take the world seriously are high-school students. The characters

in Lucky Number Slevin, for instance, are supposedly hard-bitten, grownup gangsters, but when they get together, all they want to do is tell jokes, reminisce about their favourite cartoon characters and argue over who was the best James Bond.

The teens in writer/director Rian Johnson's Brick, on the other hand, have no interest in pop culture, ironic or otherwise. (There isn't even any pop songs on the soundtrack.) These kids are too busy with the grim business of falling in love with girls who can't love them back, cutting backroom deals with the assistant viceprincipal and embarking on lonely revenge schemes that leave their bodies almost as bruised as their hearts.

Brick's central concept-transposing the conventions of the hardboiled detective story into a high school setting-makes the film sound like a spoof, but Johnson, daringly, plays it all straight. Johnson's model isn't Raymond Chandler, whose overripe, half-campy writing style is what most modern audiences tend to think of as being synonymous with noir

Instead, Johnson follows in the lean, mean footsteps of Dashiell Hammett, especially his novel Red Harvest and his unsentimental stories about the "Continental Op," a guy who seemed less concerned with morality than with his own private sense of justice and his relentless determination to complete whatever task he'd assigned himself, consequences be damned

BRENDAN, THE HERO of Brick, is a worthy heir to the Hammett tradi-



2

OPENS FRI, APR 28 BRICK WAITTEN & DIRECTED BY RIAN JOHNSON STARRING JOSEPH GORDON-LEVITT,
NORA ZEKETNER, EMILIE DE RAVIN STARRING JOSEPH GORDON-LEVITT, LUKAS HAAS,

tion. As embodied by the superb Joseph Gordon-Levitt, he's a skinny kid who can barely see without his glasses, but he's not to be underestimated: he can hold his own in a fight, and even when he doesn't win, he takes his punches without complaining.

The film follows him as he tries to root out whoever was responsible for the death of his ex-girlfriend

Emily (Lost's Emilie de Ravin). The clues seem to point towards a youthful drug czar known only as the Pin (Lukas Haas) and his hotheaded bodyguard Tugger (Noah Fleiss), but anyone familiar with noir conventions will suspect that the pretty, dark-haired girl named Laura (Nora Zehetner) floating through the plot probably had more to do with Emily's murder than she's letting on.

Brick's labyrinthine plot (and Johnson's dense dialogue, which is full of invented slang) demands a lot of concentration from the viewer, but Johnson guides you through it with a visual style that's remarkably clean and uncluttered for a first-time direc-

tor. The scenes feel highly storyboarded, but in a good way: it's obvious that Johnson has spent a lot of time figuring out the best, most efficient way to frame every image and edit every sequence.

(There's a foot chase scene in here that's so crisply and elegantly executed it ought to serve as a model for every action-movie director in Hollywood.)

Don't let the pubescent cast fool you: Brick is every bit as sturdy a piece of noir as its title implies. Who would have imagined that the toughest movie detective in years would be an English whiz who's still living in his parents' house? V

El Contrato highlights how migrant workers get el shafto

CAROLYN NIKODYM / carolyn@vueweekly.com

very year, 4 000 migrant workers travel from Mexico to Canada to work for eight months in Leamington, ON, the THIS ROCKS tomato capital of Canada.

They are put up in small apartments with five or six beds per room,

DIRECTED BY MIN SOOK LEE, KAREN KING-CHIGBO WRITTEN BY MIN SOOK LEE I STANLEY A MILNER LIBRARY, PAY WHAT YOU CAN

they work seven days a week for minimum wage with no overtime,

and in order for any of them to get a coveted placement, they must prove that they are married with childrenthey must have ties to Mexico so that they will not consider permanent immigration.

If you consider that for longer than a moment, you realize that this arrangement means that each work-

er is home for only four months every year. (There is a poignant scene where one of the men calls home for his son's birthday, with a guitarist friend in tow to help him sing well wishes.) You also realize that the setup is nothing short of

CONTINUES ON PAGE 47

It may pit the son of Donald against the son of Kirk, but Sentinel could use more than just steely stares

PAUL MATWYCHUK / paul@vueweekly.com

michael Douglas, that
clench-jawed icon of
embattled '80s masculinity,
square off against Kiefer Sutherland,
whose steely squint and sinister voice
("a voice like a velvet-wrapped brick,"
as Fametracker website so memorably put it) are put to such good use
every week on TV's 24.

Douglas plays Pete Garrison, a veteran Secret Service operative who once took a builet for Ronald Reagan but who is currently violating every ethical rule in the book by having an affair with the First Lady (Kim Basinger).

Sutherland is David Breckinridge, a hardnosed investigative agent who learns that a rogue Secret Service agent is behind a plot to assassinate the president and who identifies Douglas as his prime suspect.

The scenes between the two men are epic vocal battles between Sutherland's purr and Douglas's bark, the Son of Donald vs. the Son of Kirk! If only James Earl Jones had been available to act as referee ...

The Sentinel is based on a novel by Gerald Petievich, who also wrote the

THE SENTINEL

DIRECTED BY CLARK JOHNSON

WRITTEN BY GEORGE NOLFI

STARRING MICHAEL DOUGLAS, EVA LONGORIA,

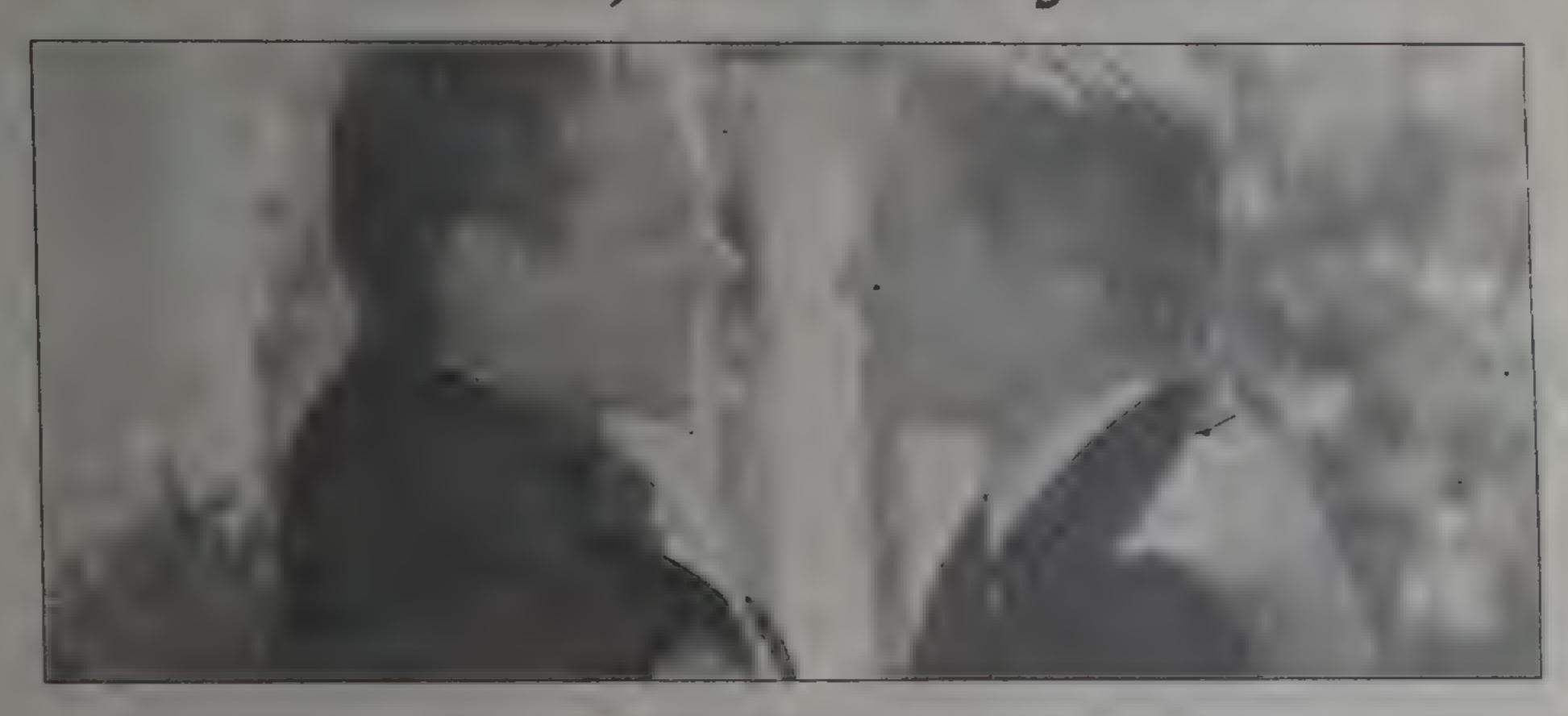
KIEFER SUTHERLAND, KIM BASINGER

book that served as the basis for one of the great crime flicks of the '80s, William Friedkin's To Live and Die in L.A. But The Sentinel is much less memorable in just about every way.

Instead of the corrupt, risk-addicted agent William Petersen made into such a fascinating character in L.A., Douglas plays Pete Garrison as a standard-issue action hero: an innocent but resourceful man on the run, like Harrison Ford in The Fugitive.

It's implied that Pete is a serial womanizer—Breckinridge even suspects him of having slept with his exwife—but that flaw doesn't really inform our understanding of the character. I mean, how crazy do you have to be to start sleeping around with the First Lady? Crazier than Douglas plays this part, that's for sure.

THE FIRST THIRD of the film offers some decent airport-novel suspense as director Clark Johnson lays out the pieces of the plot and you try to puz-



zle out who the evil Secret Service agent might be (that is, when you're not rolling your eyes at Eva Longoria from *Desperate Housewives*, hilariously miscast as Sutherland's brilliant new protégée).

Could it be Sutherland, the man in charge of the investigation? Could Johnson be planning an even bigger switcheroo by having Douglas turn out to be guilty after all?

Actually, the big revelation, when it comes, involves a character so underdeveloped, whose motivations for

betraying his country are so hazy, that it barely elicits a shrug. This has got to be one of the most apolitical movies about presidential assassination ever made; we never find out if the president (David Rasche) is a Democrat or a Republican, if he's popular or unpopular, or what his death might mean to the country. He's a blank

So is the movie. The Sentinel doesn't spend any time teaching you anything about the inner workings of the Secret Service or the psychology of assassins or the pressures of protecting the

president; instead, it's one more string of boilerplate shots of bullets shattering windows, men running up and down stairways, cops shouting "Freeze!" and Secret Service agents talking into earpieces ... and never do you believe that Douglas or the president are actually in any danger

The Sentinel concludes with the president being attacked in the middle of his keynote address at the G-8 summit in Toronto. You can't help but think that hearing him finish his speech might have been just as exciting.

Polanski's perverse Ninth Gate proves that Satan makes good film fodder



In Heresy!, Vue Weekly invites its film reviewers to either champion a film that everyone else thinks is trash, or to trash a film that everyone else regards as art.

After The Pianist was released with such an air of prestige in late 2002, it seemed as though the nearly septuagenarian Roman Polanski was once again accepted as a respectable filmmaker, as though everyone had suddenly forgotten that not three years previous Polanski made a film about Hell that nearly every critic thought stunk to high heaven and audiences largely avoided.

It shouldn't be forgotten that *The Pianist*, with its bleak humour and antiheroism, was a contentious film, and its sources of unease only hint at the rampant mischief and audacity that characterized many of Połanski's films of the 1990s, especially *The Ninth Gate*.

I'm not going to argue that The Ninth Gate, adapted very liberally from Arturo Perez-Reverte's El Club Dumas, is a great film—it's more a sort of compulsively

demented nephew to Polanski's genuine masterpieces.

AS THE WORK of a dyed-in-the-wool craftsman whose sensibilities are simultaneously at odds with and somehow perfectly suited to the vaguely supernatural material, *The Ninth Gate's* very shagginess, its half-ironies and playful uncertainties, are somehow a key factor in the pleasures it offers to a viewer willing to overlook its flaws.

Chief among those flaws are some tacky special effects, a half-baked guardian angel character and a final chapter that never quite earns its hallucinatory climax in the build-up. But, ultimately, these missteps only help set the film's nefarious charm in starker relief, withholding unneeded conclusiveness from the bizarre plot twists that unfurl.

It also helps that, regardless of the story, Polanski's simply one of the great storytellers.

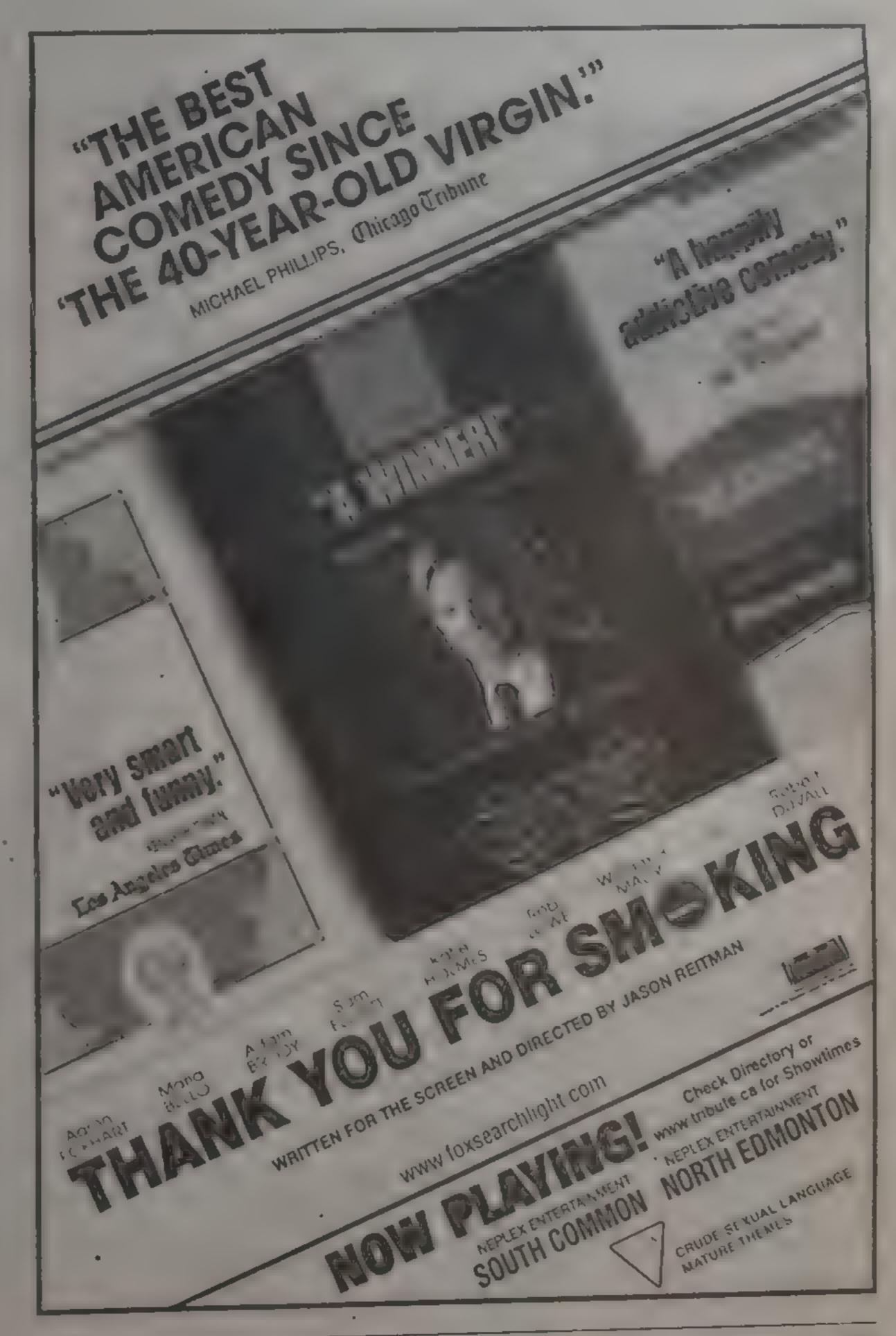
Regarding Satan, Polanski has said, "He's a good guy to make a film about, even if you can't see him." He could have just as easily said "even if he doesn't exist"

The Ninth Gate's Satan seems to dwell not in some obscure nether region but in the hearts of men and women blinded by

vacuous greed and intoxicated with a power beyond moral order—that goes for the bad guys and the protagonist, a deeply cynical, rare book appraiser and finder named Dean Corso (Johnny Depp). Corso, like the hapless hero of *Mr. Arkadin*, is hired by a powerful, wealthy shadow figure (Frank Langella, with whom Depp shares a terrific chemistry) to undertake a literary investigation strewn with fresh corpses.

plunges you in into the rare book subculture. Books are fetishized with the same relish as the serpentine tattoo adorning femme fatale Lena Olin's garter-framed ass (and both things are tantalizingly caressed by Depp's nimble fingers). And what a strange sense of seclusion you feel upon entering the house of the Portuguese collector, with his dwindling finances, stately rooms nearly emptied save the priceless leather-bound volumes lined on the marble floors.

Polanski infuses these scenes not only with his customary deadpan gaze upon the perverse but also with clear understanding of the seductive quality of old things, objects marked by those voices from the dead that keep promising transcendence to those willing to light a torch and read in the darkest libraries.



Look before you dive into Forty Shades of Blue—it ain't deep

BRIAN GIBSON / brian@vueweekly.com

t the start of Forty Shades of Blue, Laura (Dina Korzun) is walking around a mall, shopping casually. At the end of Forty Shades of Blue, Laura is strutting coolly down a

Memphis street. And in the 140 minutes between, her character never moves at all.

Ira Sachs's third-rate version of an arty European romance-on-the-rocks borrows the forlorn, delicate femme but gives her character a flatline instead of any arc, and turns what should be a charged atmosphere of pregnant pauses and weighty words into a vacuum of vacant looks and banal dialogue.

The story at least avoids the sad convention (I blame a devious trifecta: the rise of Viagra, the stubborn hype surrounding Hugh Hefner and lecherous gray-haired movie producers) of the much older man sleeping with a younger woman. Alan (Rip Torn) is more devoted to his Memphis music mogul-dom than to Laura. Plus, he's cheating on her. So when Alan's son Michael (Darren E Burrows), an English teacher whose marriage is spinning in circles, shows up for a visit and meets Laura, you don't need to be Euclid to spot this awkward triangle.

It takes shape mostly in Alan's house, a '70s-era bungalow-ish estate where no one ever says what they're feeling, but instead lie on beds or mur-

FRI - MON, APRIL 29 - MAY 1 (7 PM) FORTY SHADES OF BLUE STARRING DINA KORZAN, RIP TORN,

DARREN E SHRRIME

METRO CINEMA, SB

mur short niceties as if they're stuck in a Victorian drama. With Laura as the trophy girlfriend who sees that it's lonely at the top, Forty Shades of Blue seems faintly like a Henrik Ibsen play written for Paris Hilton.

KORZUN, AN EGG-SHELL WHITE, hardlooking, wafer-thin blonde, is a nonpresence, a brittle façade. Alan and Michael often ask Laura, "How are you?" but we never find out. She's an émigré, with a young son, who sees no reason to complain about her empty, luxurious life in such a fortunate, spoiled country, but we never really see into her.

She apparently thinks nothing about Memphis, the black music scene that her white boyfriend lords over, her homeland, or even her hollow life, although she does unwittingly point out the main problem with her character to Michael: "understanding someone is very hard, I think."

For his part, Burrows is also saddled with a dead-end character. Mostly, he smokes and stares glumly about. Even after he and Laura make love, he looks sad and lost. Torn, whose disgruntled, furrowed face



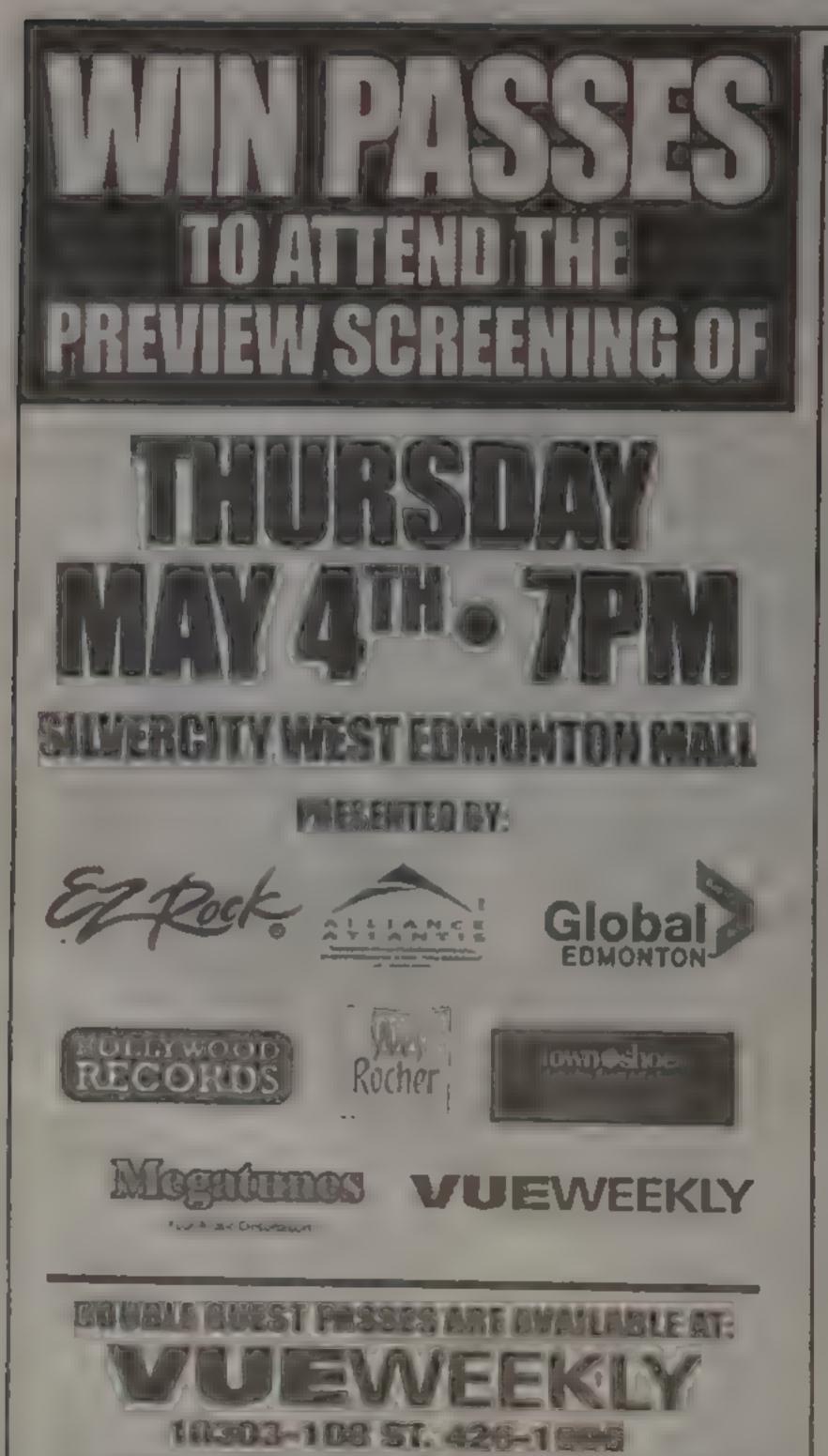
makes him seem ready to erupt into gruff bursts of emotion at any second, is pretty much wasted here. And Danish actress Paprika Steen pops up in a cameo as a singer just to remind cinephiles how much better she was in all those Dogme films.

I kept hoping the camera would suddenly follow the more interesting marginal characters-musicians, the babysitter, the black maid, even Laura's three-year-old son-or delve into the gritty, colourful corners of Memphis. But Sachs's film drifts on, its conversations loaded with blanks.

When Alan tells Laura he cheated on her at a party, he says, "I don't expect you to forgive me. I felt very ashamed." She merely replies, "I don't blame you." In the non-confrontation between Michael and Laura, he tells her with complete indifference, "You'll get over it. It's not the worst thing that ever happened."

Too bad Forty Shades of Blue is close to the worst film that could have happened, with its sketchy screenplay scrawled onto a large canvas that could be titled Zero Depths of Feeling The film strives for the atmosphere of a dark-lit bar on a hot night where the coldness between a lovelorn couple is slowly melting away like the ice in a glass of Scotch.

Instead, it gets watered down into a flat, tasteless, faux-Euromance. v







IN THEATRES FRIDAY MAY 5TH No purchase necessary, 50 double passes available to be won. Winners will be drawn at random from all eligible entries received and must correctly answer a mathematical skill-testing question. Employees of VUE Weekly, affiliated sponsors and their families are not eligible to enter. You must be a resident of Alberta who has reached the age of majority to be eligible to enter this contest. Approximate value of a double pass is \$25.00. Complete rules available by visiting www.allianceatlantisfilms.com or by mailing a self-addressed stamped envelope to Alliance Atlantis, Complete Rules Request, 121 Bloor Street East, Toronto, Ontario, M4W 3M5. Request must be received on or before the Contest Closing Date (May 2nd). Skill testing question: (5x9) + 15 + 27 - 14 =

Acting? Wonderful. But Akeelah still spells f-o-r-m-u-l-a-i-c

JOSEF BRAUN / josef@vueweekly.com

year-old Akeelah (Keke
Palmer) from an underachieving student living in a crimeridden Los Angeles ghetto to a
confident national spelling bee com-

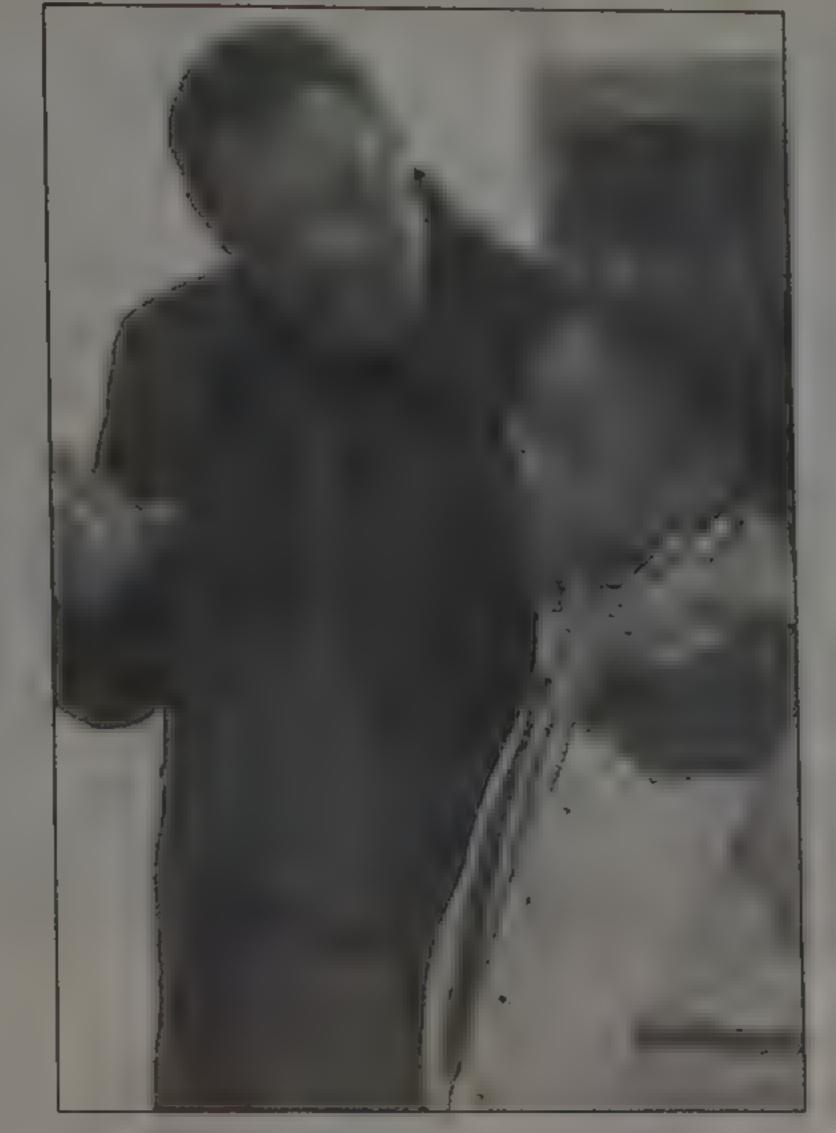
petitor, writer/director Doug Atchison's Akeelah and the Bee conforms in every way to the Billy Elliot model of talented youth triumphing over social limitations, and if it lacks in Billy Elliot's mischievous charm, it makes up for in massive earnestness.

Is it so much to ask for a surprise or two in Akeelah and the Bee? Yes, there's something undeniably heart-warming about a child working hard and ultimately succeeding at a skill that would stump most adults, but still, can you spell f-o-r-m-u-l-a-i-c? The paint-by-numbers feeling that sinks in as you watch Akeelah find self-actualization is only intensified by the pyramidal structure of the spelling bee circuit. It's almost like the story writes itself.

Coaxing Akeelah up the ladder of success is Dr. Joshua Larabee (Laurence Fishburne, also the film's producer). They're a perfect duo: he's sour while she's sweet; he's lost a daughter while she's lost a dad. Amazingly, plot machinations suggest that we're actually supposed to think they might not become great allies.

There is indeed a brief spell where Larabee refuses to see Akeelah, but, fortunately, every single member of her ostensibly sketchy neighbourhood volunteers to become a substitute coach. It's like Akeelah's spirit has inspired even the most marginal members of her community to give up panhandling, liquor store robberies and drive-bys in order to better understand lexicography.

WHAT MAKES the film work well enough despite everything is its cast. Palmer's tremendously present in her every scene, while Fishburne measures Larabee's emotional journey expertly. One of the Hollywood's most neglected acting talents, Angela Bassett as Akeelah's mom tends to play extremes, but still exudes passion and tough charisma. And if Sahara Garey as Akeelah's pal Georgia is wincingly unconvincing with the sit-com jive talk, at least JR Villarreal as love





interest Javier supplies a precious few moments of spontaneity. I like it when he kisses Akeelah before quickly explaining that he "had an impulse."

These performances help Akeelah and the Bee but hardly save it from its lack of real vitality—for that you should watch the excellent 2002 documentary Spellbound, which possesses all of the colour, anxiety, suspense, fun and unpredictability you could want in a story about spelling bees. It also has the guts to tell a story that encourages kids to dream and set goals while acknowledging the painful realities of partaking in a competition as tense and demanding as the national bee. Unlike Akeelah, it also shows that such an endeavour can be worthwhile without having to win.

Think only the US is mean to Mexicans?

COMPOST FROM PAGE AN

slavery. And neither of these realizations is lost on the workers themselves.

In El Contrato, director Min Sook Lee follows Teodoro Bello Martinez, a poor father of four, and several of his co-workers as they strive to not only make the most of their circumstances but also to find some way of making things better for all concerned.

Martinez finds himself in some hot water when he tries to complain about the abusive supervisory tactics of one of his managers (which include belittling and hitting). If he fully follows through on his complaint, he will have to either change employers or return home before his contract is up. Either way, if he doesn't fulfill his contract, he'll be stuck with the cost of the flight.

HIS PLIGHT is compounded by the fact that some residents of the town see "those Mexicans" as a

necessary evil, complaining that they are loud, dirty and get inappropriately drunk. And by the oft-repeated refrain that if he doesn't like it, there's a long lineup of Mexicans waiting to take his spot.

Lee's camera aptly captures the workers' way of life while in Canada, only giving way to minimal narration on a handful of occasions. For the most part, she allows her subjects speak for themselves

ets all squishy inside about how enlightened and wonderful Canada is. The film is also part of a larger program of shorts and features by women being shown at the Stanley A Milner Library and Metro Cinema over the weekend (Apr 28 - 30). Reel Femme '06 is showing an eclectic blend of art-house shorts and documentaries, including a handful by local directors—from the award winning short Hand Sum by Eva Colmers to Shelaine Sparrow's Eat This!



C.S.A: not out in 'abolitionist Canada'.:

CONTINUED FROM PAGE 44

tory, Lincoln disguises himself in blackface and flees, with the help of Harriet Tubman, to Canada. The Indians are virtually eradicated, and it's the Jews who wind up living on reservations in places like Long Island.

Meanwhile, abolitionist Canada, not Russia, becomes America's greatest enemy. The Berlin Wall isn't built, but a vast "cotton curtain" is erected across the Canada/US border. Thanks to the presence of so many escaped slaves, Canada becomes the birthplace of rock 'n' roll and the adopted home of Elvis Presley, Mark Twain, James Baldwin and Susan B Anthony.

AT FIRST, it's the strangeness of the world Willmott presents that strikes you: the casual use of outmoded racist terminology in a modern-day setting, the softfocus insurance ad that promises to help you protect "your home ... and your property," the instructional workplace videos truly defeated after all. v

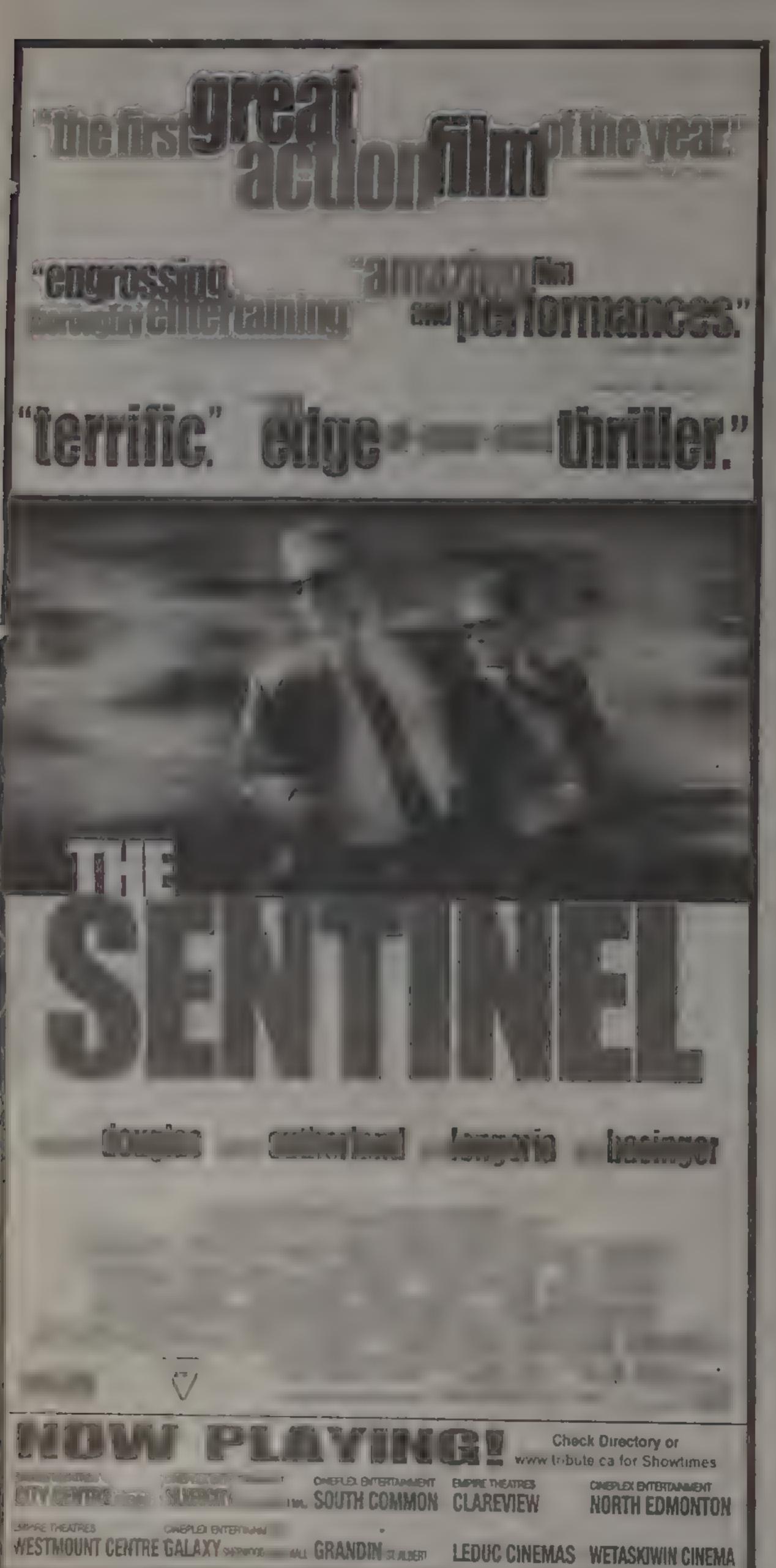
targeted at slaves with titles like Be a Good One!

But then, slowly, the full potency of Willmott's satiric vision becomes apparent: the CSA and the modern-day USA may, in fact, be closer than you'd think. The only difference between Cops and Runaway, a CSA reality-TV show that shows real-life policemen nabbing escaped slaves and putting them back into shackles, is that instead of a reggae song, Runaway's theme is a hillbilly tune played on the Jew's harp.

Some of the film's most outrageous details turn out to be not satirical at all: a Milwaukee company sold Niggerhair cigarettes as late as the 1950s. And of course, Uncle Ben rice and Aunt Jemima pancakes continue to be sold in every supermarket.

Indeed, as Willmott's remarkable film ends and its images play around in your brain, it's hard to shake the troubling thought that maybe the CSA was never





after first foreign contact

TOM RADFORD'S WORLDS COLLIDE IS A MUST-SEE DOC

But while festival prizes and international critical acclaim for Atanarjuat may suggest that the Inuit can now tell their own stories to the world through film, the cultures of Canada's North can mostly just be recreated and re-imagined now.

In less than a century since first contact with white outsiders, the Inuit way of life has been decimated. Tom Radford's Worlds Collide: The Saga of Herschel Island is a heartbreaking, must-see documentary that displays the late 19th-century near-extinction of the Inuvialuit people in the northwest of the Yukon through the eyes of one survivor.

The film offers a double-edged motif of the whiteness that blankets the landscape, a whiteness that has virtually blotted out the Inuvialuit culture, but a whiteness that remains as a reminder of the snowbound land from which the Inuvialuit came, and to which Nuligak finally returns.

Patient 48367805, one of many Inuit slowly dying from tuberculosis in the halls of Edmonton's Camsell Hospital in 1966, was the third and final identity for someone who was born as Nuligak in the late 1800s.

Nuligak, first as a boy and then as a whaler and fur trader, renamed Bob Cockney by missionaries, saw a series of incredible, devastating changes in his lifetime.

Radford interweaves Nuligak's writings with a look at the Cockney family today and historian interviews about Herschel Island, an area overrun with ships in the last days of whaling after Joe Tuckfield, in 1888, declared the waters there an El Dorado-"the whales were thick as bees."

Soon, driftwood shacks were slapped together, with the whalers wintering over and entertaining themselves with fancy-dress balls, blizzard-interrupted baseball games and drink.

MEANWHILE, THE INUVIALUIT were falling dead to measles and other diseases unheard of before the white men came. The population plummeted from 4 000 to 250 people.

Nuligak's grandmother was one of many who died alone. The narration of such devastation makes the archival, black-and-white footageof Inuit smiling at the camera or whalers firing their harpoons into the bellies of beasts that they would

only use the heads of—all the starker and more chilling.

Most of the remaining Inuvialuit were forced to work in the wasteful whaling industry, struggled with alcohol or saw some of their wives and children kidnapped by the more degenerate, sexually predatory seamen on Herschel Island.

When the missionaries arrived to this place, they saw Sodom and Gomorrah and drove the final stake into the heart of Inuvialuit culture, changing people's names, enforcing Old Testament-style social punishments and condemning shamanism as devil worship.

Some of the Cockneys still live in the North (Nuligak's grandson Turpin plays him in dramatized flashbacks), but many have moved south, far from their ancestral home, losing their traditions. Topsy Cockney notes, "It's their choice, I guess," with a shrug and a wan smile.

This look at the fallout from one native group's unchosen, seemingly mundane moment of first contact in the North is just the tip of the iceberg, a moment in Canadian history not frozen in time, but a tragedy that has melted away and trickled down into our present from Inuit communities whose traditions and homelands are disappearing to reserves with alcohol and drug problems. If we want to think of ourselves as a True North, strong and free, then we have to start facing up to the honest, awful truth of our Arctic past.

Worlds Collide, a film that shows, as Topsy says, "what we were prior to you guys coming," is a start. V

Chasing the American Dreamz lends itself to delicious satire

WILLOW SHARPE / willow@vueweekly.com

fiasco ... a movie that tries to satirize American Idol and the War on Terror in one fell swoop

written and directed by one of the American Pie guys? We could have had our generation's Springtime or Hitler.

What a relief it is, then, to see that director Paul Weitz (who also did the more mature About a Boy and In Good Company) has such a sure hand with such potentially combustible material as this. The movie is consistently hilarious, candy-coating some really acidic satire about what Weitz sees as an empty-headed American culture that knows more about Bo Bice than it does about Condoleeza Rice.

Much has been made of the fact that, in the film, Dennis Quaid plays a dopey, self-righteous American president named Staton who is essentially the puppet of his chief political adviser (Willem Dafoe). I know there's just no getting around the fact that unwavering Bush supporters are going to hate this. Nonetheless, I'd say that Quaid's President Staton is one of the most sympathetic characters in the film.

WITH HIS APPROVAL ratings going down the tubes, Staton is convinced by his adviser to appear as a guest judge on the season finale of "Ameri-



AMERICAN OBEAMZ
WRITTEN & DIRECTED BY PAUL WEITZ
STARRING HUGH GRANT, DENNIS QUAID,
MANDY MOORE, CHRIS KLEIN

can Dreamz," the immensely popular reality show which is, of course, a barely fictionalized version of Fox's American Idol. The only difference is that this film version has just one judge, the self-loathing Martin Tweed (Hugh Grant).

Grant has been inching towards his dark side for a while now in movies like About a Boy and Restoration, and, here, he seems to have a great time playing a completely despicable character.

Bored out of his mind with hosting a new season of the show, but unwilling to cede his place at the top of the Nielsen ratings, Tweed orders his underlings to "bring him freaks" for the upcoming round. They come up with Orthodox Jewish and Iraqi-Amer-

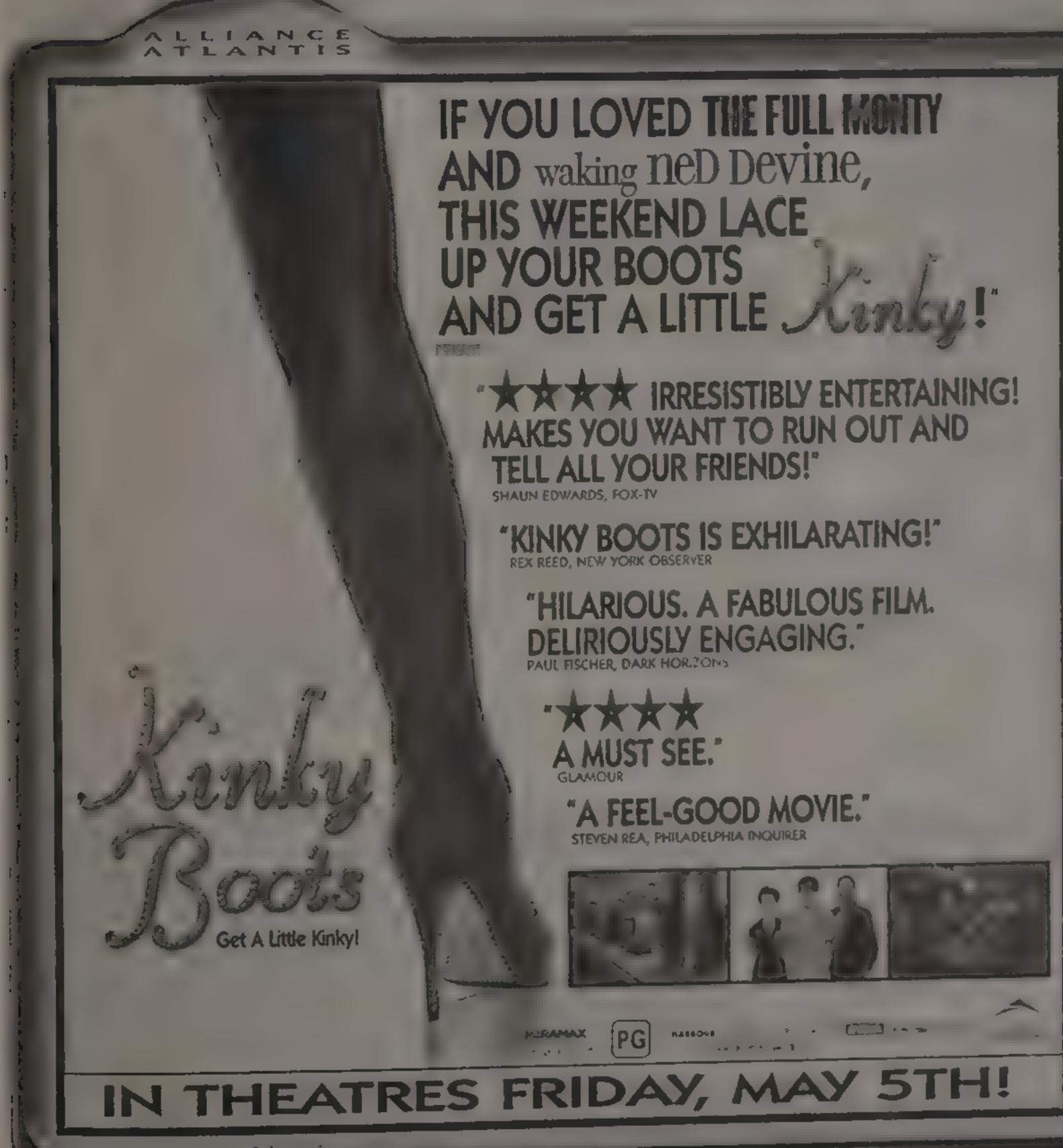
ican crooners, as well as a cornfed type named Sally Kendoo, who is played by Mandy Moore

Sally, who understands how the fame game is played to a frightening degree, even makes up with her exboyfriend (Chris Klein) after he is sent to fight in Iraq, knowing that it'll give her the patriotic vote among viewers

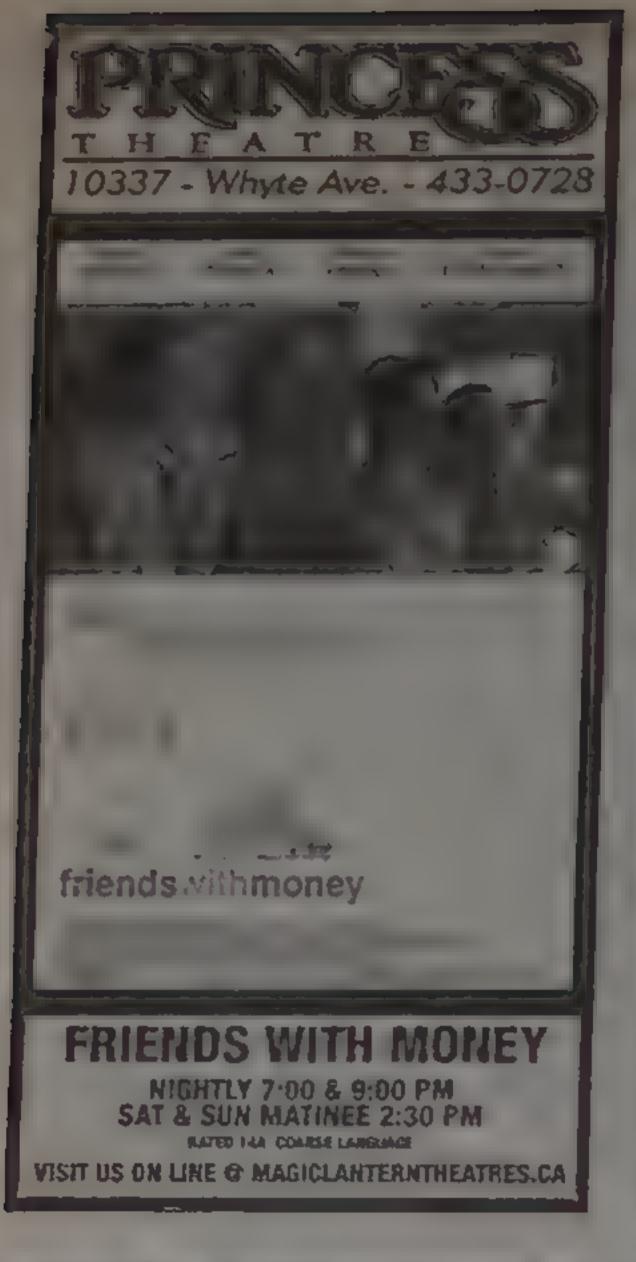
In the end, the leader of the free world may be saved by the very narcissistic celebrity culture that Weitz is supposedly criticizing

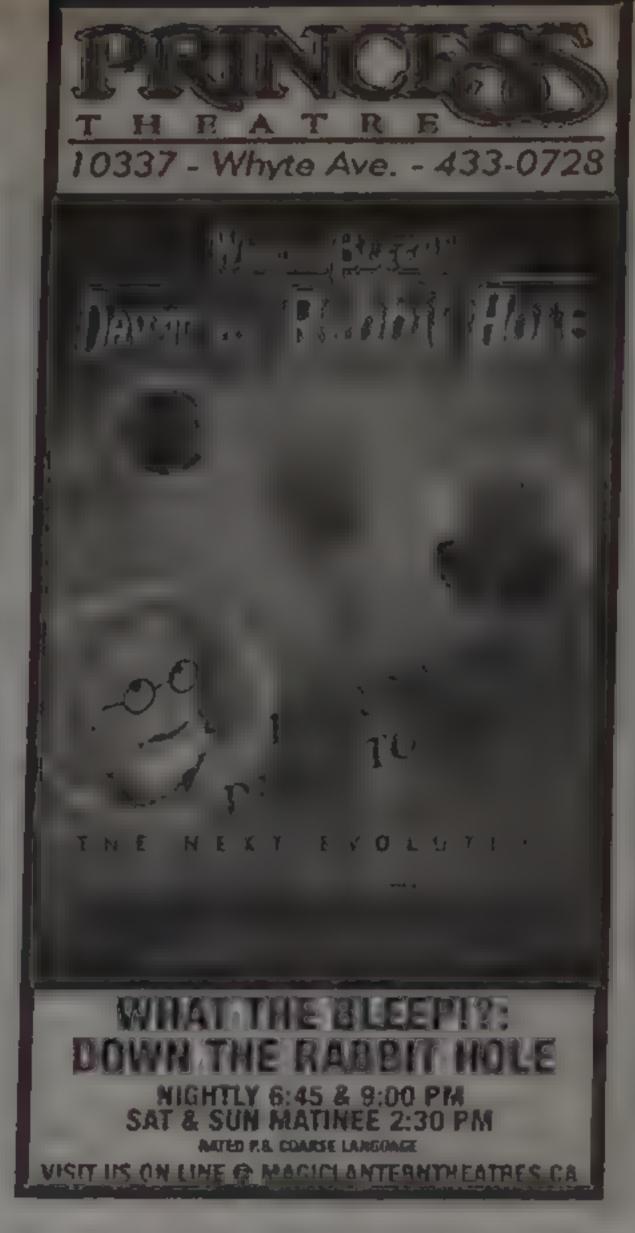
Weitz has drawn comparisons between his film and Paddy Chavef sky's Network, but while the themes overlap, Dreamz has none of the venom of the earlier film Instead, it has the sunny yet deceptively breezy tone of Dick

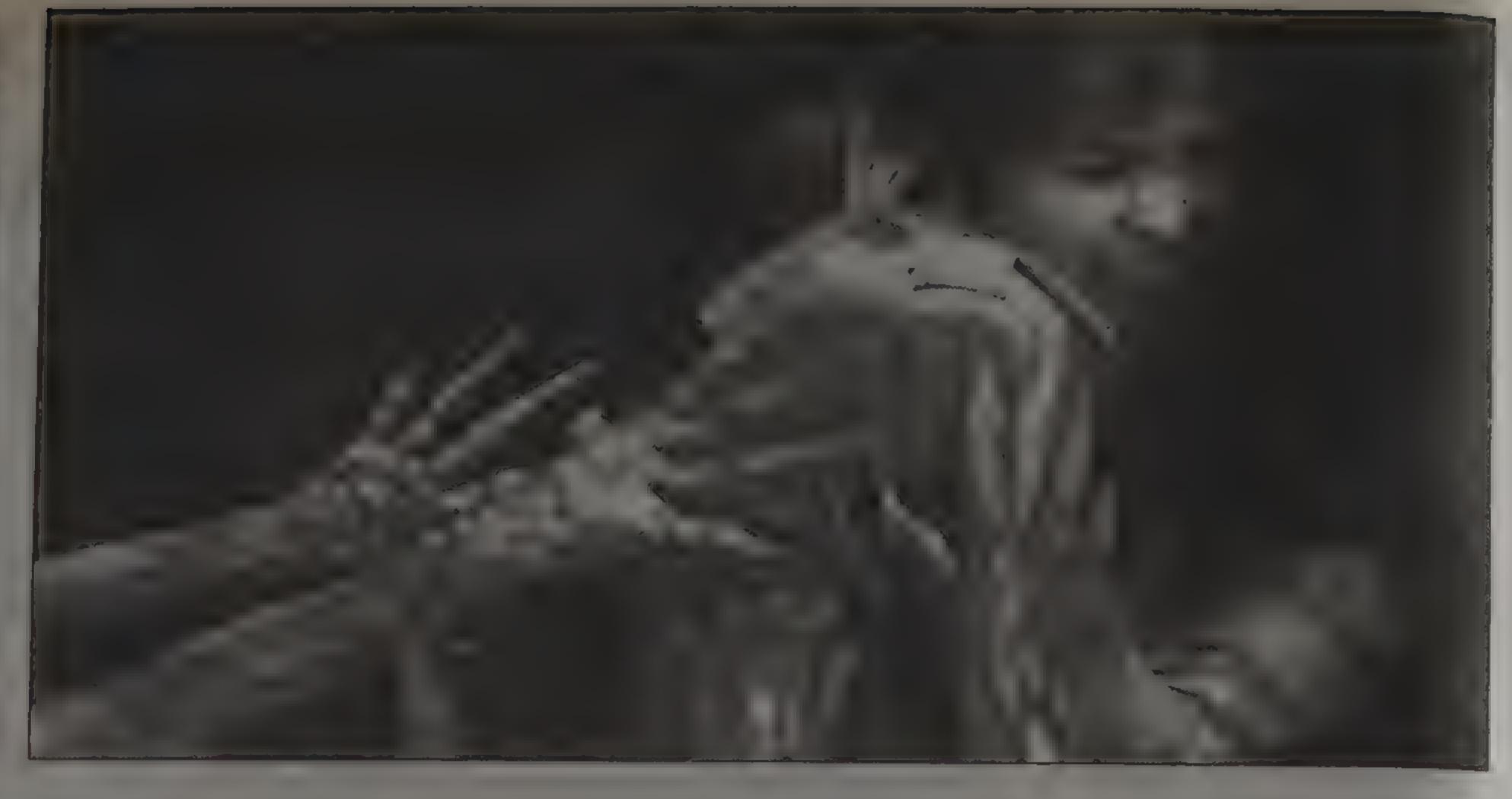
Weitz's first instinct is to make people laugh rather than go on the attack but underneath the comical characters and situations is a kind of despair at a country that can care so much about things so trivial.



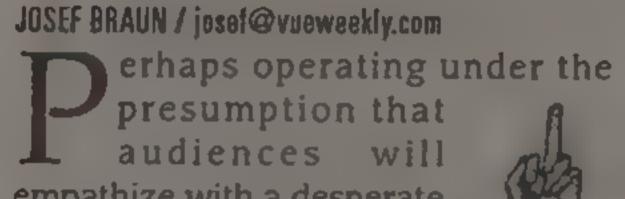








Silent Hill is alive with the sound of CGI monsters, but not creepiness



empathize with a desperate mother however whacked she might be, Silent Hill starts getting stupid before it even gets through its set-up.

Frustrated over her daughter Sharon's understandably disconcert-



ing habit of wandering in a trance and muttering "Silent Hill" over and over, the otherwise seemingly normal Rose (Radha Mitchell), much to the consternation of her husband (the sadly extraneous Sean Bean), decides to take Sharon (Jodelle Ferland) on a nocturnal road trip out to the heavily toxic and government-restricted titular West Virginia ghost town, flagrantly evading police and crashing her SUV through a locked gate en route.

The implausibilities mount as Rose is pursued by a sultry lady cop (Laurie) Holden) in skin tight leather more akin to bondage gear than police outfitting, and are well exacerbated by the time the first writhing ghoul projectile vomits some kind of burning acid onto lady cop's helmet and jacket (all the better to get her a little closer to naked, or at least jiggly).

Once Rose awakens from the first of many knock-outs to find Sharon missing in the ash-enshrouded Silent Hill—the town fell victim to a massive coal fire in the 1970s that is apparently still burning—the film has failed to emotionally engage us with its characters and thus banks on a blizzard of slick special effects before sinking into an awesomely protracted final act of profoundly uninteresting back-

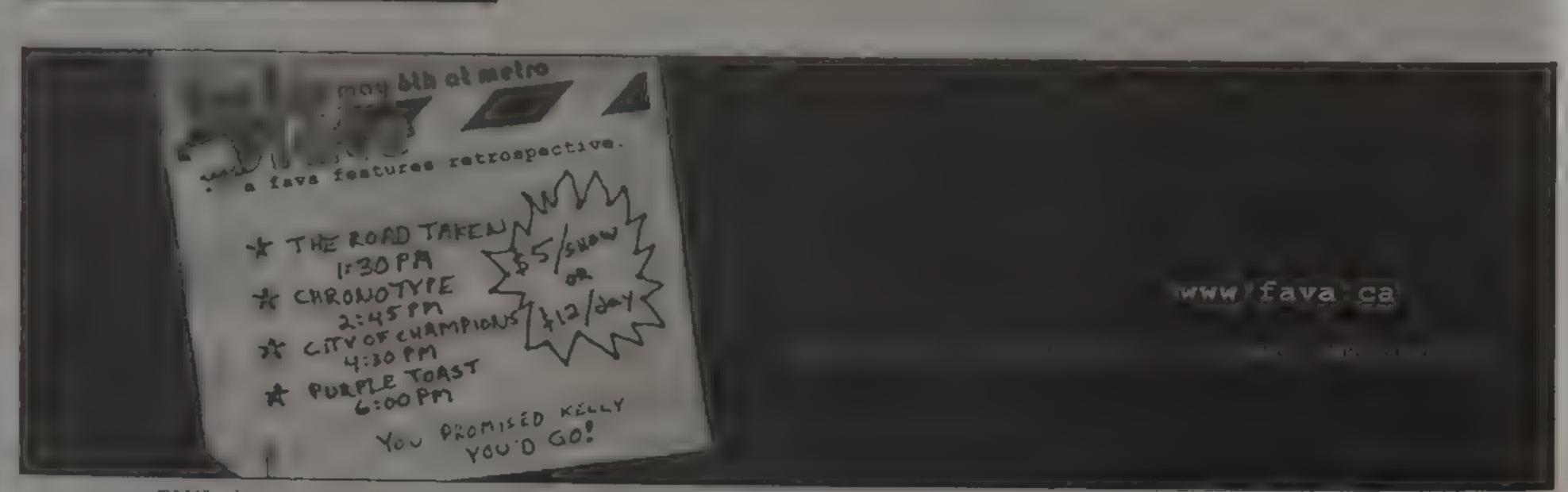
Not unlike the recent Underworld Evolution, Silent Hill, a thickly condensed version of an unusually elaborate video game adapted far too faithfully by Roger Avary, left me with the contradictory feelings of being totally confounded by its story and yet wanting a lot less explanation. The victimized little girl, a long simmering hunger for revenge—let's just say it revisits The Ring and be done with it.

THE CONTROL OF SOUND, light and colour throughout Silent Hill reveals an impressive hand with creepy atmospherics on the parts of both director Christophe Gans (Brotherhood of the Wolf) and David Cronenberg's regular production designer Carol Spier. The scenes in which an air raid siren signals the town's sudden decent into complete darkness are particularly effective.

The film, nonetheless, reinforces the age-old wisdom that the unseen is much more powerful than the seen by doing the latter. Everything from flesh-tearing monsters to cleavageheaving zombies doing the "Thriller" dance is so totally CGI-soaked that its hard to work up the willies because everything looks so splendidly fake, belonging to a non-tactile world incongruous with that of the living, breathing actors onscreen.

It looks incontestably neat—not to mention really, really expensive—but it's just not very scary. v





FAVA is a not-for-profit, artist run resource centre for independent media artists ::::



MAN FILM

AKEELAH AND THE BEE Keke Palmer, Laurence Fishburn and Angela Bassett star in The Pornographer director Doug Atchison's film about a young girl from LA who tries to make it to the national spelling bee. Read Josef Braun's review on page 47.

BETRAYED: THE STORY OF CANADIAN MER-CHANT SEAMEN A documentary by Elaine Brière that tells of the men who worked to create better working conditions through unionization before they were betrayed by other unions and government. The film will be followed by a discussion about the labour movement. If IDLER HALL; THE CITADEL; THU, APR 27 (7 PM)

BRICK Joseph Gordon-Levitt, Nora Zehetner and Lukas Haas star in Evil Golfball Demon from Hell director Rian Johnson's film noir about a teen who finds himself in the underworld of his high school when he investigates the disappearance of his ex-girlfriend. Read Paul Matwychuk's review on page 46.

ESCAPE TO CANADA Marc Emery, Bill Mahar and Bono appear in Stupidity director Albert Nerenberg's documentary that juxtaposes Canada's progressive politics against the US's right-leaning ones. ZEIDLER HALL, THE CHADEL; FRI, APR 28-MON, MAY I (9 PM)

FORTY SHADES OF BLUE Rip Torn, Dina Korzan and Darren E Burrows star in *The Delta* director Ira Sachs's film about a Russian woman living in Memphis who falls for the son of her much older musician husband. Read Brian Gibson's review on page 44. ZEIDLEN HALL, INECITADEL; FRI, APR 28—MON, MAY 1 (7 PM)

THE PALM BEACH STORY Claudette Colbert, Joel McCrea and Rudy Vallee star in Unfaithfully Yours director Preston Sturges's 1942 romantic comedy in which a woman divorces her husband and marries a millionaire to help her extraise money for his latest invention, ROYAL ALBERIA MUSEUM (128 STREET & 102 AVENUE); MON, MAY 1 (8 PM)

REFL FEVIME '06 A three-day festival featuring a variety of shorts and feature films by women. Opening gala showing five shorts STANLEY A MILNER LIBRARY, FRI, APR 28 (7 PM); May Week Labour Arts Festival showing three shorts and one feature. STANLEY A MILNER LIBRARY; FRI, APR 28 (8:30 PM); A Taste of East-Indie Shorts STANLEY A MILNER LIBRARY; SAT, APR 29 (7 PM); Queer Celebration showing three shorts and one feature. STANLEY A MILNER LIBRARY; SAT, APR 29 (9 PM), Our Compilation of Short Films by Local Artists ZEIOLER HALL, THE CITADEL; SUN, APR 30 (1 PM) Read Carolyn Nikodym's review of El Contrato on page 44.

R.V. Robin Williams, Cheryl Hynes and Joanna "JoJo" Levesque star in *Men in Black II* director Barry Sonnenfeld's comedy about the misadventures of a family who rent an RV for the summer.

THE SENTINEL Michael Douglas, Kiefer Sutherland and Eva Longoria star in S.W.A.T. director Clark Johnson's thriller about a disgraced secret agent who tries to unravel a conspiracy to kill the US president. Read Paul Matwychuk's review on page 45.

Vanessa Lengies star in first-time feature director Jessica Bendinger's comedy about a rebellious gymnast whose attitude finally gives way to team spirit.

UNITED 93 Lewis Alsamari, JJ Johnson and Trish Gates star in *The Bourne Supremacy* director Paul Greengrass's film that details the one hijacked 9/11 plane that never reached its intended target.

WHAT THE BLEEP?!: DOWN THE RABBIT HOLE Marlee Matlin, Barry Newman and Elaine Hendrix star in William Arntz, Betsy Chasse and Mark Vicente's docudrama that picks up where What the Bleep Do We Know?! left off, looking deeper at the relationship between human experience and quantum mechanics.

FILLW LISTINGS

All showtimes are subject to change at any time.

Please contact theatre for confirmation.

CHABA THEATRE JASPER

BENCHWARMERS (PG. coxte content) Ed Sat 7:0

THE BENCHWARMERS (PG, crude content) Fri Sat 7:00 9:00 Sun-Thu 8:00

SCARY MOVIE 4 (14A, crude content) Fri Sat 7:00 9:00 Sun-Thu 8:00

CINEMA CITY:12/MOVIES:124

Cinema 12: 3633-99 St. 463-5481

MUNICH (18A) Daily 1:00 4:10 7:30 Fri Sat late show 11:00

BASIC INSTINCT 2 (18A) Sat Sun 11:15 Daily 2:05 4:30 7:35 10:10 Fri Sat late show 12:20

RUNNING SCARED (18A) Sat Sun 10:45 Daily 1:10:3:55 6:50:9:40 Fri Sat late show 12:05

CURIOUS GEORGE (G) Sat Sun 11:00 Daily 1:05 3:05 5:05

EIGHT BELOW (G) Sat Sun 11.10 Daily 1:40 4 35 7:10 9 45 Fri Sat late show 12:15 Kids Kabin Fever May 4, 1:40

AQUAMARINE (PG) Sal Sun 11:20 Daily 1:55 4:35 7:15 9:25 Frt Sat late show 11:45

DATE MOVIE (14A, crude content throughout) Sat Sun 11:40

Daily 1 46 4 20 7:00 9:20 Fri Sat late show 11 30

NANNY MCPHEE (G) Sat Sun 11 25 Daily 2:00 4 40 7 20

16 BLOCKS (14A) Sat Sun 11:05 Daily 1 15 4 20 7 30 10:00 Fn Sat late show 12 25

9 35 Fri Sat late show 11 40

UNDERWORLD: EVOLUTION (18A, gory violence) Daily 7 25 9 30 Fri Sat late show 11 35

FIREWALL (14A) Sat Sun 10:55 Daily 1:25 4:05 7:15 9:40 Fn Sat late show 12:00

WALK THE LINE (PG, mature theme, not recommended for young children) Sat Sun 10:50 Daily 1:30:4:15:7:05:9:55

MEMOIRS OF A GEISHA (PG, mature themes, not recom-

FUN WITH DICK AND JANE (PG, not recommended for young children) Sat Sun 11 30 Daily 4.25 9.50 Fit Sat late show 12 10

mended for young children) Daily 1 35 6 55

Movies 12: 130 Ave 50 St. 472-9779

MUNICH (18A) Daily 1 00 4 15 7 50 Fn Sat late show 11 00

BASIC INSTINCT 2 (18A) Sat Sun 11 25 Daily 2 00 4 50 7 10 9 45 Fri Sat late show 12 10

RUNNING SCARED (18A) Sat Sun 10:55 Daily 1.30 4 15 6 55 9 35 Frl Sat late show 12:00

CURIOUS GEORGE (G) Sat Sun 11 40 Daily 1.50 4 40 7:20 9 20 Frt Sat late show 11 20

EIGHT BELOW (G) Sat Sun 11:00 Daily 1 40 4 30 7 05 9 40 Fri Sat late show 12:05 Kids Kabin Fever May 4 1:40

AQUAMARINE (PG) Sat Sun 11 05 Daily 1 45 4 25 7 40 10:00 Fri Sat late show 12 10

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9 25 Fri Sat late show 11 40

NANNY MCPHEE (G) Sat Sun 11 15 Daily 1 55 4 45 7 15

16 BLOCKS (14A) Daily 4 20 9 45 Fn Sat late show 12 25

UNDERWORLD: EVOLUTION (18A. gory violence) Sat Sun

FIREWALL (14A) Mon-Thu 1 55 4 45 7 45 10:05 Sat Sun 4 45 7 45 Fri Sat late show 12 20

11 40 Daily 2:05 4 35 7 30 9:30 Fri Sat late show 11 55

HOODWINKED (G) Sat Sun 11 20 Daily 2 15

CHEAPER BY THE DOZEN 2 (G) Sat Sun 11 30 Daty 2 20

CITY CENTRE

10200-102 Ave 421-7020

INSIDE MAN (14A, coarse language, DTS Digital) Daily 9 15

LUCKY NUMBER SLEVIN (18A, violence DTS Digital) Daily 1 10 4 00 6 50 9 30

SCARY MOVIE 4 (14A, crude content, DTS Digital) Daily 12 10 2 30 4 50 7 05

SILENT HILL (18A, gory scenes, disturbing content, Dolby Stereo Digital) Daily 12:30:3:30 7:15:10:15

THE SENTINEL (14A, Dolby Stereo Digital) Daily 12 40 3 26 6 40 9 20

AMERICAN DREAMZ (PG), coarse lariguage, not recommended for young children. DTS Digital) Daily 12:50:3:40:6:30

THE ROCKET (PG, DTS Digital) Daily 9 10

RV (PG Dolby Stereo Digital) Daily 12:00:2:20:4:40:7:10:9:40: STICK IT (PG, DTS Digital) Daily 12:20:2:40:5:00:7:30:10:10

UNITED 93 (14A, DTS Digital) Daily 1 00 3 50 7 00 9 50 BRICK (14A, DTS Digital) Daily 1 20 4 00 7 20 10 00

CLAREVIEW

4211-139 Ave. 472-7600

THE WILD (G) Fn-Sun 12 40 2 40 4 45 7 06 Mon-Thu 4 45

AMERICAN DREAMZ (PG. coarse language, not recommended for young children) Duly 9-15 THE SENTINEL (14A) Fri-Sun 1 50 4 15 7 40 10:00 Mon-Thu 4 15 7 40 10:00

AKEELAH AND THE BEE (PG) Fri-Sun 12 50 3 50 6:30 9:00 Mon-Thu 3:50 6:30 9:00

THE BENCHWARMERS (PG, crude content) Fri-Sun 1 30 3:40 7:30 Mon-Thu 3:40 7:30

TAKE THE LEAD (PG. coarse language) Deily 9:30

STICK IT (PG) Fri-Sun 1 40 4 20 7 00 9 20 Mon Thu 4 20 7 00 9 20

ICE AGE: THE MELTDOWN (PG) Fn-Sun 1 10 3 30 6 40 Mon-Thu 3 30 6 40

THE ROCKET (PG) Daily 9 10

UNITED 93 (14A) Fn-Sun 2 10 4 40 7 10 9 50 Mon-Thu 4 40 7 10 9 50

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SILENT HILL (18A, gory scenes, disturbing content) Fri-Sun 1 00 4 00 6 50 9 40 Mon-Thu 4 00 6 50 9 40

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STICK IT (PG) Fri-Sat 3 30 7 10 9 40 Sun 12 20 3 30 7 10 9 40 Mon-Thu 7 10 9 40

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THE WILD (G) Fri-Sat 4 30 7 05 9 10 Sun 12 00 2 15 4 30 7 05 9 10 Mon-Thu 7 05 9 10

LUCKY NUMBER SLEVIN (18A, violence) Fri-Sat 4 10 6 50 Sun-Thu 6 50

THE BENCHWARMERS (PG, crude content) Fn-Sat 3.35 6 45 Sun 12 55 3 35 Mon-Thu 6 45

ICE AGE: THE MELTDOWN (PG) Fri-Sat 4 50 7.15 9:25 Sun 12 30 2 40 4 50 7 15 9 25 Mon-Thu 7 15 9:25

WWE: BACKLASH (Classification not available) Sun 6:00

Royal Alberta Museum, 102 Ave. 128 St.

Hoyal Albarta Museum, 102 Avg. 120 St.

EDMONTON FILM SOCIETY

THE PALM BEACH STORY (STC) Mon 8 00

DGARNEAU (

8712-109 St. 433-0728

THE WORLDS HOTTEST COMMERCIALS (PG) Daily 7 00 9 00 Sat Sun 2 00

GATEWAY 8

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THE PINK PANTHER (PG, Dolby Stereo Digital) En Mon-Thu 7 to 9 25 Sat-Sun 12 55 9 00 7 to 9 25

STICK IT (PG, Dolby Stereo Digital) En Mon-Thu 7 05 9:00 | Sat-Sun 1 05 3 15 7 05 9 05

BROKEBACK MOUNTAIN (14A, mature themes sexual content. Drilby Stereo Diquibl) Fri Mon-Thu 6:35 9:35 Sat Sul 1:00:3:25 6:35 9:35

SLITHER (18A, gory scenes, coarse language throughout Duby Stereo Okatal) Fri Mon-Thu 7 15 9 40 Sat Sun 12 35 3 25 7 15 9 40

SHE'S THE MAN (PG II TS Stereo) Fri Mon-Thu 6 45 9 10 Sht Sun 12 40 3 10 6 45 9 10

FAILURE TO LAUNCH (PG, sexual content, not recommend and for children, DTS Stierror En Mon-Thu 7,25,9,30 Sat 566

THE SHAGGY DOG (G) (LTS Steren) Fri Mkin-Thu 7 00 Sut

THE HILLS HAVE EYES (18A, brutal violence gory scene) disturbing content. Doby Stanso Digital Fri Mon-Thu 7:30 9:45 S.it. Sun 1:10:3:45 7:30:9:45

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MAGIC LANTERN CINEMA - CAMROSE

Garages 700-906-2144

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STICK IT (PG) Daily 6:65 9:05 Sat Sun 1:55

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ICE AGE 2 THE MELTDOWN (PG) Daily 7:05 Sat Sun 2:05

THE BENCHWARMERS (PG, crude content) Daily 9:15

MAGIC LANTERN CINEMA - SPRUCE GROVE'

205 Main St. Spruce Grove 972-2332

THE WILD (G) Daily 7:00 Sat Sun 1:00 3:00
THE BENCHWARMERS (PG, crude content) Daily 9:00

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212
FORTY SHADES OF BLUE (STC) Fit Sat Sun Mon 7 00

ESCAPE TO CANADA (PG, nuclty) Fri Sat Sun Mon 9:00

REEL FEMME '06 (STC) Sun 1 00

FAVA VIDEO KITCHEN (STC) Thu 7 00

NEW WEST MALL &

MEN 170 St. 444 1989

16 BLOCKS (14A) Fri Sun 1 45 4 15 7 10 9 40 Mm-Thu 7 10 9 40

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CURIOUS GEORGE (G) Fn-Sun 1 40 3 50 7 00 8 50 Mon Thu 7 00 8 50

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(1) 780-352-3922 THE SENTINEL (144, DWAY 7 10 9 25 Sat Sun 1 05 3 45

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THE STILLS / 59







I VIOLINI LEIVI rcks Edmntn

ROSS MOROZ / ross@vueweekly.com

esse F Keeler wants to make one thing perfectly clear: despite what you may have heard, Death from Above 1979 is not breaking up.

"Death from Above is just on hold," confirms Keeler, who makes up one half of both the Toronto dance-punk duo and, more readily, MSTRKRFT (pronounced "masterkraft"), the burgeoning electronic duo responsible for the indie-dance hit "Easy Love" and a number of high-profile remixes for acts like Metric and Buck 65

"[DFA vocalist/drummer] Sebastien [Grainger] is doing his own thing right now, I'm doing my own thing right now," he continues "I mean, we toured for three years straight, and it was time to take a break."

And if by "break" Keeler means "radical departure," MSTRKRFT certainly fits the bill. While there are admittedly base-level similarities between the two projects (danceablity being the most obvious attribute), the minimalist disco-metal of DFA doesn't sound a damn thing like the thumping, electroclashy, house-influenced beats created by Keeler and cohort Al-P (aka Al Puodziukas, formerly of T-dot e tropoppers Girls Are Short), and while some fans of his rockier work with DEA or Lably : . the real Fruity dis ner ng, Keeler, frankl 1 . t really (...

"It seems ' : . ! that peop. 12 to the second they are other where everyon ... ' .iii: taking a sculpture (1 , 1 t lation from someone who is usuall a painter or something, what I mean? I just don't care-I do whatever I want " v

Blacklisted come home to Roost

LOCAL PUNKS WANNA TAKE YOU TO A GAY BAR, GAY BAR, GAY BAR, WOO!

BRYAN CARROLL / bryan@vueweekly.com

Tith the burgeoning populanty of "punk" bands such as Good Charlotte and Green Day, it might seem like the genre has finally been accepted into the mainstream. While this development might be good news for retailers, ad execs and MuchMusic, real punks everywhere are looking to distance themselves from the culture at the same time as the culture is begging them to fully integrate.

Sort of like what's happened to gay culture as of late (do any actual) homosexuals, for instance, really like Will and Grace?). This similarity could have something to do with the recent alliances forged between punks and the gay community, as the maligned groups band together to reject mainstream society-or, at least, to party. Local gay bar the Roost continues to throw punk and metal shows, drawing a diverse and fun-loving crowd, sporting Mohawks either fashionably ironic or rustically sincere.

Mark Valley, meanwhile, who plays the Roost this week with his band Blacklisted, suggests that a mutual love of cheap booze may have helped bring the two groups together.

"It's dollar hi-balls before the bands go on," Valley explains helpfully. "If that's not reason enough to go, I don't know what is."

Inexpensive drunkery aside, Valley is especially excited about the show being the kick-off of a joint



RE

tour by his band and fellow locals Train to Hawaii.

"We're touring in this VW van with

six people crammed in," he says. "We should all fit—build a bed over top the equipment, two in the middle, two up front—it'll work."

As uncomfortable (or, you know, cozy) as this sounds, Valley insists there are also a number of positives about this tour, like, say, the weather.

"We've only ever toured in the

winter when it's all cold and shitty," he notes, "so this tour should be a good departure from that."

Touring with Train to Hawaii is also an exciting development for Blacklisted, who last toured with The Blame-Its, "We've been playing with

COMPANIES ON RABE 85



REVUE / THU, APR 20 / BENNY BENASSI /

FEVER It's not often that us sniveling, cynical, toocool-for-school downtown types can be enticed out to the sprawling concrete hell that is West Edmonton Mall, although the promise of a bootyshakin' set from world-famous Italian electro DJ Benny Benassi at a hot new club seemed to do the trick on this night. After being subjected to a somewhat gratuitous security screening process, the highlights of which included the photographing and scanning of my ID and a thorough go-over with a metal-detecting wand ("gee," my date exclaimed dryly, "I hope we have enough time to catch our flight"), I emerged into the cavernous and admittedly stunning interior of Fever, the brand new WEM mega-club that boasts-in addition to jaw-dropping but minimalist design and "naughty nurse"-costumed bar girls—what some are calling the best sound system in western Canada. I am not near enough of a stereohead to comment on the cogency of this claim, but I have to admit that the room sounded, to quote the baseball capped fellow standing in front of me in line at the main bar, "pretty fucking killer." —ROSS MOROZ / ross@vueweekly.com

Glenham's debut a delicious blend of 11 hallmarks and styles

EDEN MUNRO / eden@vueweekly.com

seem determined to make the same album over and over, regurgitating the same sounds throughout their career.

Edmontonian and soon-to-be Vancouverite Jody Glenham, are more interested in experimenting with music, developing their writing and seeing where it takes them over time.

while too many shifts in style can make an album appear haphazard, Glenham's debut deftly moves between pop, jazz and folk sounds with a subtle restraint that gives the disc a sense of completeness.

Glenham admits that the flow of the music was something that she and producers Chris Wynters (of local mid-'90s Celtic-pop icons Captain Tractor) and James Murdoch were focused on during the recording process.

"We wanted it to have diversity, but to also have consistency," she explains. "It was nice, because I've been writing for as long as I remember, so we had quite a few songs to choose from. I had narrowed it down to about 15, and then my producers helped me to choose the final 11."

While the consistency was helped along by the decision to use the same



THURS, MAY 4 (8 PM)

LIODY GLENHAM

THE BLUE CHAIR CAFE, \$4

core of musicians throughout the recording, the diversity came naturally to Glenham, who is a fan of artists who refuse to be pigeonholed into one genre.

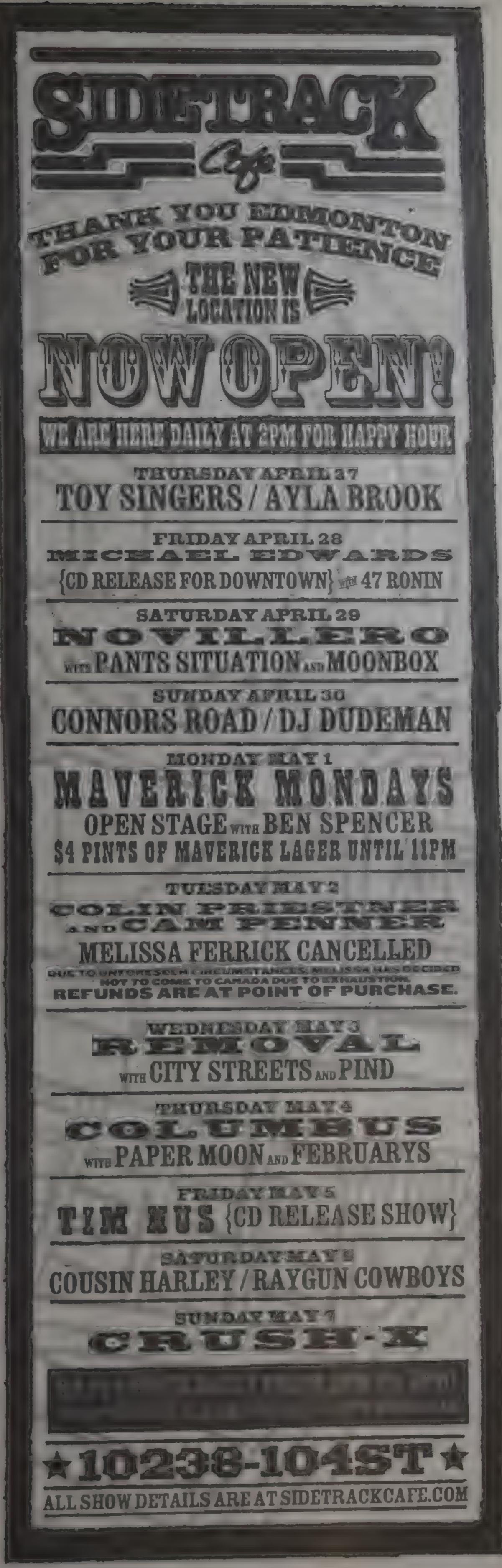
"The record label, Gyprock, it's actually short for 'gypsy rock'," she

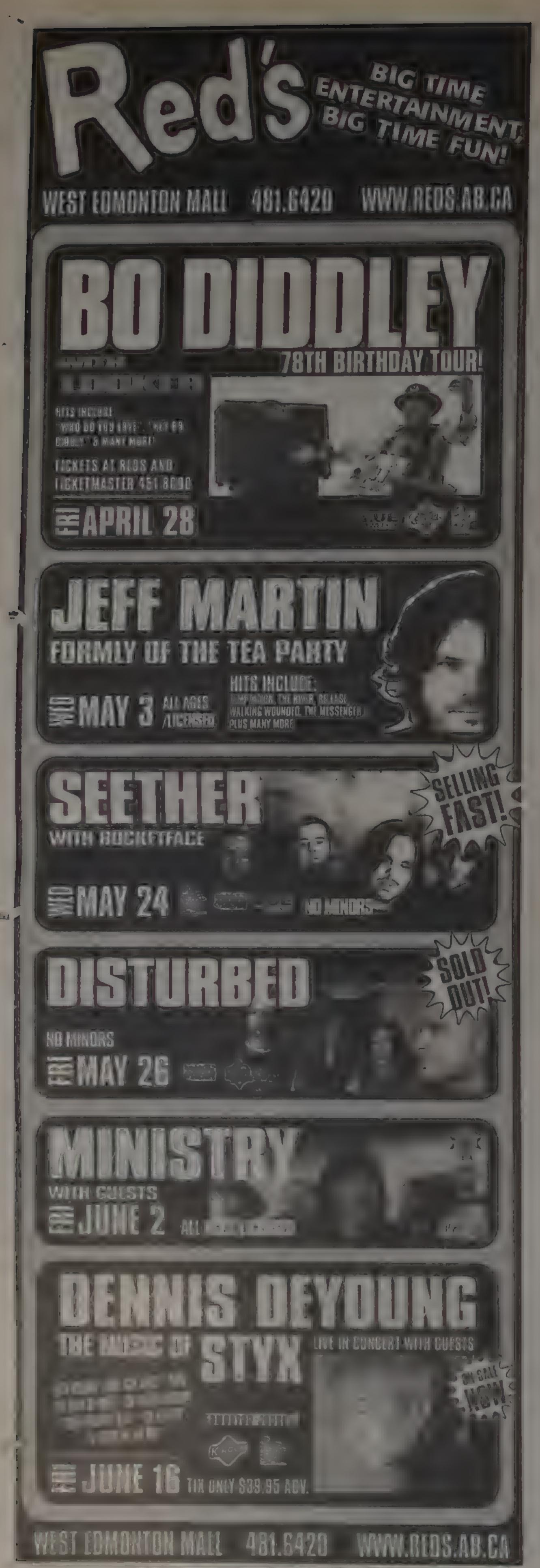
says. "I find that my music's kind of all over the place, like a gypsy. It wanders from genre to genre."

Glenham doesn't plan on giving up that variety either. She's looking forward to trying out new things as she goes, keeping each album interesting and each tour different.

"That's the kind of career that I'm hoping for," she says. "I want to still be able to play shows in 10, 15, 20 years and have an audience that doesn't get bored of me."







Toronto's Diableros look forward to big venues and bigger mountains

BILL RADFORD / bill@vueweekly.com

bleros. Their new album, You Can't Break the Strings in our Olympic Hearts, was just released nationally, while their potent guitar riffs with shaking vocals and shoegazer overtones continue to have the notoriously static indie kids of Toronto dancing up a storm.

Now the Diableros are off on their first national tour, and the band is excited to have the chance to conquer the rest of our frigid little country—and, you know, to see some mountains.

"We've never played outside of Ontario and Quebec, so this is a big change for us," he says. "I've never even been to Vancouver or the West Coast at all—I'm pretty excited to see the Rockies.

"I've been to Edmonton before, though," he continues, laughing quietly, "and I know it's, um, colder."

It being the beginning of what's shaping up to be a long, hot summer in these parts, the Diableros probably won't have to worry about the cold on their upcoming tour, which will see them play far bigger halls then they have in the past. Their full sound should easily fit the larger venues they'll be playing in support of the Stills, but the band members themselves are still getting used to the transition.

"We're just getting used to playing bigger venues here in Toronto, so it'll be interesting to do that every night," Carmichael explains, noting that he



SAT, APR 29 (9 PM)
THE DIABLEROS
WITH THE STILLS
POWERPLANT, \$18

doesn't think that higher ceilings and spread out walls will have much affect on their show.

"We try to make it as much like a smaller show as possible," he says. "Like, some bands might space them-

selves farther apart from each other—you know, if you've got a big stage you make your presence more ominous by getting everyone standing 20 feet away from each other. We prefer to keep everybody close together even if we're playing on a big stage.

"We try to make it feel more like a smaller show," Carmichael reiterates "If there's anything we're trying to do we're trying to not make it any different from a normal show."

I guess all cover bands don't suck ...

EDEN MUNRO / eden@vueweekly.com

In that wacky business called show, there's often an extra helping of respect that's afforded to those musicians who write their own material, the common assumption being that there's more heart in the music if the players involved actually created it from nothing.

Yeah, well, the **Detroit Cobras** are one band that just doesn't give a damn about any such pretensions. It's not that they can't write their own material (they worked up one original track on their latest album), but, like the early Rolling Stones, the Cobras enjoy playing ragged takes on old R & B and soul tunes.

"Our first and foremost thing is that we love this music," says vocalist Rachel Nagy. "Nowadays, anyone can be in a

band and write a three chord song and it's still derivative. At this point, everything is just so overcopied and people don't even know where the shit is coming from, so it's like,

WED, MAY 3 & FRI, MAY 5 (9 PM)

DETROIT COBRAS

WITH SUBATOMICS (MAY 3),

WHITEY HOUSTON (MAY 5)

NEW CITY, \$25

'I hate to tell you, but that song you just wrote, that's a Beatles song.' For us, we just love this music and we want to play it. It's like we're our own jukebox"

As it turns out, the Cobras aren't the only ones willing to plug some coins into that jukebox, although Nagy points out that their fans are often surprised to find out that the songs are covers, due mainly to the obscurity of much of their material. Still, the band insists on being upfront about the origins of the music.

"If anything, I think we're more honourable in what we

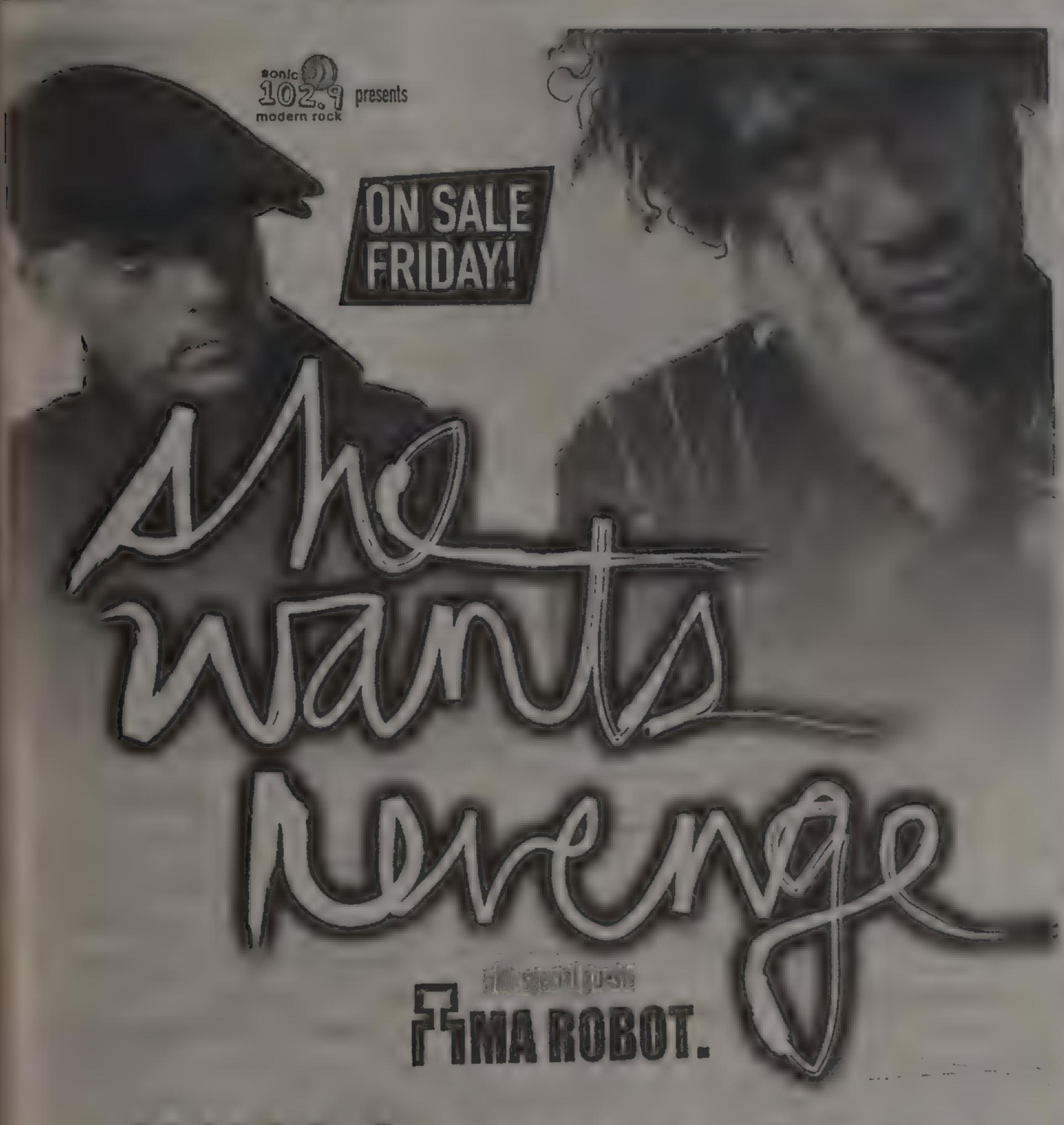


do," Nagy explains, "Because we're honest about it as opposed to ripping off something and saying 'this is mine, look how smart I am.' Fuck that. I'd much rather honour the people that came before and laid the groundwork."



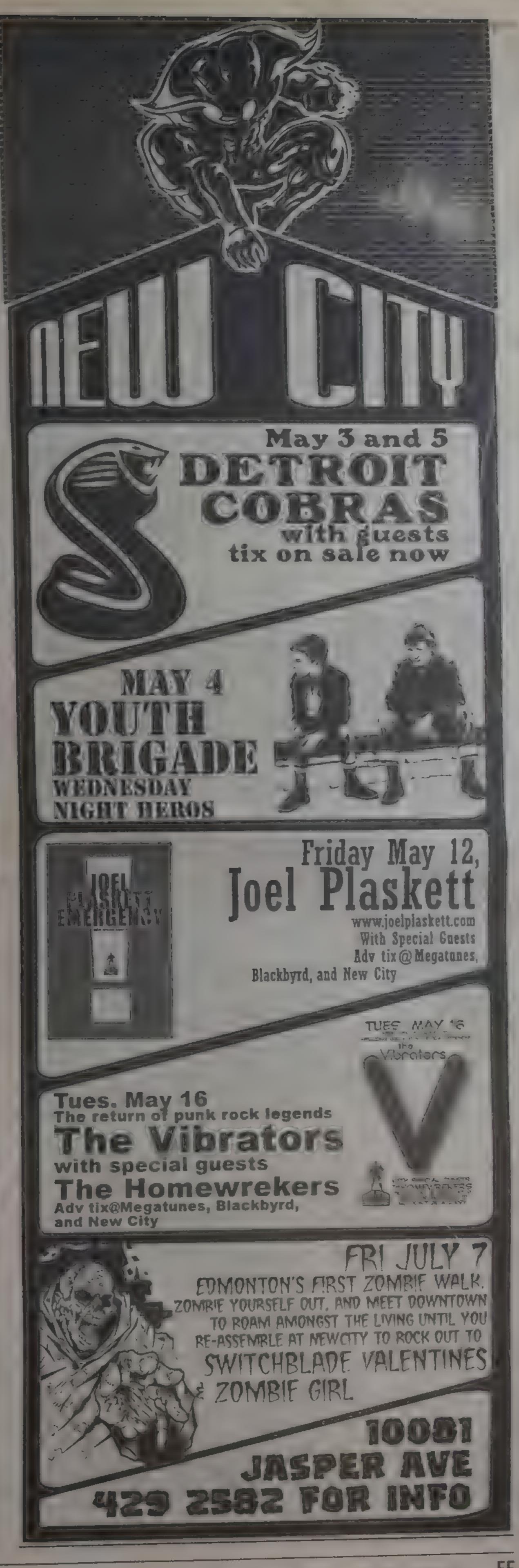
REVUE / SAT, APR 22 / McGOWAN FAMILY BAND / RIVERDALE HALL The problem with summer is that it goes by

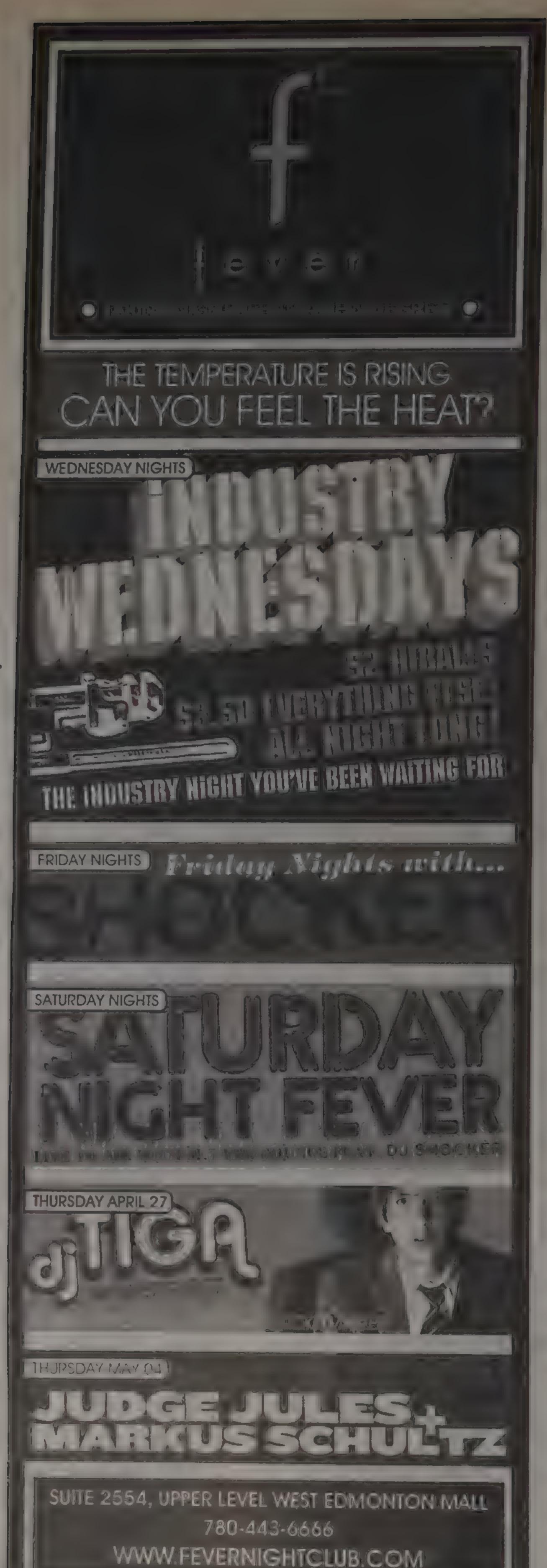
far too fast, and this past Saturday at Riverdale Hall all assembled were reminded to enjoy and cherish the good times while they last. And, as it happened to coincide with the ubiquitous "four twenty," there were more than enough "good times" being had at this party extraordinaire, which is held every year as a celebration of the coming summer and, well, some other things, too. As usual, The McGowan Family band lit things up with their smokin' grooves and slow-burnin' jams, and there was even a draw held for a Volcano (an extremely high tech device used for smoking, um, stuff). My only complaint is that I couldn't stop eating these lovely pastries being sold by a kind fellow in a tie-dyed hoodie-boy, those were delicious. -- CONOR TAVIS McNALLY / conor@vueweekly.com



10030-102 STREET - DOORS 7 PM - ALL AGES TICKETS AVAILABLE AT UNIONEVENTS.COM, TICKETMASTER. AND CHARGE-BY-PHONE 451-8000







THE PART OF THE PA

OR E-MAIL GLENYS AT

THE MUSIC

Anti-Antic Trute Airg GILL Floating Crowbars

BACKDRAWGIT PUBLISHED

Stage BLUE CHAIR CAFÉ Yerry

Nadasti, Steve Palmer, donations
CHRISTOPHIER'S PARTY PUB

Open stage hosted by Alberta

Crude, 6-10pm **DUSTER'S PUB** Jam hosted by

Bnan Petch

FOUR ROOMS Mike Allan Quartet, 8pm, \$5

GRINDER Thursday jam session hosted by Steve Hoy and guests

JAMMERS PUB Thursday open

stage with The Poster Boys (pop/rock/blues); 8 30pm-12.30am

J.J.'S Showcase Jam hosted by the Dr Oxide Band, 9pm-1am

Graham's Jazz

jam, 7-11pm

KINGSKNIGHT PUB Three indy bands

hosted by the Wild Rose Old Tyme Fidalers Society, 7-10pm

Records Showcase: AA Sound System, Toy Singers; 9pm, \$8 (door)

Sixgun, Sticktigure (metal); \$5 (door)

WITH WAST SALDON TO THE

CLASSICAL

CHURCH Hot Music In A Cold Time, Lyall Steel (guitarist/composer), 7.30pm; \$12 (adult)/\$8 (senior/student)

DJS

ARMOURY Viritage Thursdays retro rock, dance and old school hip hop

BILLY BOB'S LOUNGE Escapack
Entertainment

BLACK DOG FREEHOUSE
Thump int-ronica with the DDK
Soundsystem

BUDDY\$ DJ Squigqies, Yohko Oh-no

ESMERALDA'S Big and Rich Thursday: top 40, country

FEVER NIGHTCLUB MSTRKRFT, Tiga, tickets available at TicketMaster

Bingo with DJ S W A.G

FUNKY BUDDHA (WHYTE AVE)

Requests with OJ Damian

GAS PUMP Lad es Nite. Top 40/dance with DJ Christian

GINGUR SKY Urban substance
Thursday End of Exam Jam with
DJ Majess and MC Keith Dean
hosted by KWAME (the Bounce)

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment

HULBERT'S Relaxing downtempo, smooth jazz, and founge music with OJ Frederick, 7pm

Mark Stevens, 9pm

Night with DJ Odin

Trasheteria DJ'S Naz Nomad, Beard of Bees classic rock, R&B, urban and dance with OJ Mikee, 9pm-2am,

pop, hip hop with DJ Kelty

THE ROOST Gorgeous Thursdays qoth/student night with DJ Eddy, Toonflash, Dr Lexioti Tronic; \$2 (non-member)/free (members before 10pm)/\$2 (member after 10pm)

RUM JUNGLE Student Night Great beats

VELVET UNDERGROUND
NRMLS WLCM: electro, techno
with OJ Nik 7, guests; no minors,

9pm (door), \$4

WUNDERBAR Up and Down Thursday, with DJ lan, Kelly and others



Drops of the Pure

Capital Health Cuban Cabaret free dance lessons (8 30pm).
America Rosa (Latin); 10 30pm, fundraiser for the ALS Ckinc; \$7 (adv) at TIX on the Square

Matthews and friends

CASINO EDMONTON McColl and Moorman (classic rock)

Rae and Cornerstone (country/rock)

CASTLE ROCK Mr. Lucky (blues/roots); 9pm-1am; no cover

COAST EDMONTON PLAZA

Jazz Night 2006 Dave Babcock
and Friends, 6pm (door); \$35

COSSACK INN Bobbie-Jean

Quartet, 9pm; \$5

GRINDER King Ring Nancy (rock)

HULBERT'S The Red Stripe (avant garde electronic jazz) featuring Chris Andrew, Bill Geoerge, 7pm

JAMMERS PUB Country/rock band; 9-2am

JEFFREYS CAFÉ Randall MacDonald (jazz trio), 8 30pm; \$7

THEN ILL AND HYDE HEATAND

Ipop/rock), 9 30pm; no cover

DULLANTS PULLE BAR Dames

Pleasures

KINGSKNIGHT PUB China White

SHAWACAS III FUB III

FEERY CITY LUNGSTON LOURICE

Indecline Benefit

Dance Party' Shout Out Out Out Out, Ditzche V. and the Abominable Snowman, DJ Dustin Grooves; all ages/licensed, \$15 (adv) at Ticket Master, Blackbyrd, Listen, Megatunes, U of A info

RED'S Be Diddley, Looker, no minors; 7pm (door), 9 30pm (show); \$28 84 at TicketMaster

desks, Power Plant

Captain Tractor, Brad Shymr, 8pm, \$25 (adv)/\$30 (door)

Edwards Band (CD release party), 47 Ronin, 9pm, \$10 (door)

Krysta Scoogins

STARLITE ROOM GFK, Mute.

Vigilante Typewriter, The McEwans, no minors, 8pm (door); cl days (door)

(popyrock classics), \$5 (door)

Fuse, The Kegels, The Crooks; no

minors, 8pm (door); \$8 (door)

HALL Uptown Folk Club open stage Uptown Irregulars, 7pm (sign-up), 7 30pm (show); \$4/free (members)

Ouartet, Bpm (door), 9pm (show); \$14 (member)/\$18 (guest) at TicketMaster

CLASSICAL

COSMOPOLITAN MUSIC SOCI-ETY STUDIOS Cosmopolitan Chorus featuring Jamie Burns (conductor), Sally Hunt (piano),

Ryan Herbold and Jared
Samborski (violin), Caleb Nelson
(tenor); 8pm; \$10 (adult)/\$5 (student/senior)/free (child five and
under); tickets available at door

CHURCH St. Lawrence String
Quartet, 8pm; \$30 (adult)/\$20
(senior/student) at Gramophone,
door, fundraiser in support of
S E E.D S. Ethiopia

Pops. Edmonton Symphony
Orchestra, Louise Pitre, Charles
Floyd (conductor), 8pm, \$30\$70/\$15 (student/senior rush tickets available two hours prior; tickets available at Winspear Centre
box office

DE

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

Top 40 with Latin band and DJ Papi

BACKROOM VOOKA BAR

Element: D'n'B/house/breaks with

Degree, Phatcat, Neal K, Shortee,

Sweetz and more

BAR WILD Bar Wild Endays

BOOTS Retro Discor retro dance

BUDDY'S Dance party with DJ Alvaro

CALLENTE'S Funktion Fridays

with DJ Majess and MC Keith Dean, Nitro Sound, DJ Invinceable and Babygirl

Messaging Singles Party For singles 25-40; completely anonymous, totally addictive

ESCAPE Fahrenheit Fridays
ESMERALDA'S DJ Jimmy Friday:

8pm (door)

FEVER NIGHTCLUB Friday Nights: with OJ Shocker

Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

GINGUR SKY Furious Fridays
Electric Progressive, trance and
deep house with Vinny Vo, Furious
Sushi Crew and Edmonton DJs

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D, no cover before 10pm; \$5 (after 10pm)

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment

Finday

NEW CITY LIXWID LOUNGE Das OOntz Techno/industrial beats with 9pm (door); \$5

O'BYRNE'S DJ Finnegan; 9pm,

O'CONNOR'S IRISH PUB Brian Calnan (keyboard)

ONE ON WHYTE Friday Nights
Top 40, R&B, house with People's
OJ

ROOM SOUTH Retro to New classic rock, R&B, urban and dance with OJ Mikee, 9pm-2am, moreover

RED STAR Loaded Friday Indie rock and Brit pop with DJ Readymade Flyboy RUM JUNGLE Peoples DJ Spinning

LOUNGE Deep House with Friday resident DJ Luke Morrison

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with OJ Tysin

TWALGHT AFTERHOURS
Flashback house/hard with
Johnny Dangerous, Andy Inertia,
guests; 1-7am

guest DJs

Fridays: Osep funky house with Guru Nic-E, Rob Tryptomene, Status Inc, Tory P, Bree; no minors, 1-8am

SAIT SE MUSIC

Drops of the Pure

Band, DJ Papi and DJ Touch It

of the Dog: Matt Masters and the Gentlemen of the Rodeo; 4-6pm,

BLUE CHAIR CAFÉ Deadman's Dog, \$6

Cabaret: Souljah Fyah,
RadioVacana (reggae), Kevin Cook
(singer/songwriter), Shimaisha
Robinson (aka Dwennimmen, spoken word); 7pm, \$10 at Earth's
General Store

CASENO EDMONTON McColl and Moorman (classic rock)

Rae and Cornerstone (country/rock)

CASTLE ROCK Mr. Lucky (blues/roots), 9pm-1am; no cover

COSSACY II II on one dean

DRUID (JASPER AVE) Open stage, all ages; 2-6pm

Ouartet; 9pm; \$5

GRINDER King Ring Nancy (rock)

MOTH TRUM N ST SSITUAL Ring
groups; 5pm

HULBERT'S The Red Stripe (avant garde electronic jazz) featuring Marty Majorowicz, Brennan Cameron; 7pm

JAMMERS PUB Saturday open jam, 3-7.30pm; country/rock band, 9pm-2am JEFFREYS CAPÉ Jamie Calan

and Redemption (country/rock 'n' roll); 8 30pm; \$10

(pop/rock); 9:30pm; no cover KINGSKNIGHT PUB China White

POWER PLANT The Stills, The

Diableros, all ages/licensed event, Bpm (door); \$18 (adv) at TicketMaster, Blackbyrd, Listen, Megatunes, U of A info desks, Power Plant

SIDETRACK CAPÉ Novillero, The Pants Situation, 9pm; \$10 (door)

SILVER BUCKLE SALOON Krysta Scoggins

(CD release); guests; no minors; 8pm (doors); \$8 (adv) at www thesoundradio com, Blackbyrd, Megatunes

URBAN LOUNGE Stash [pop/rock classics]; \$5 (door)

BYLLITERST S.M. OOM that thee

YARDBIRD SUITE Bob
Tildesley's Indigenous Aliens; 8pm
(door), 9pm (show); \$8 (member)/\$12 (guest)

CLASSICAL

McDOUGALL UNITED CHURCH
Spring Opus: Ariose Women's
Choir, 8pm; \$13 (adv adult)/\$10
(adv student/senior) at T(X on the
Square; \$15 (door adult)/\$12 (destudent/senior)

SI, ASUREWS DAINED

Innovative Music Edmonton, Nat Sed Vocal Ensembles, Mascato Youth Choir (Namibia, Africa) 7.30pm; \$15 (adult)/\$10 (student/senior) at TIX on the Square, door

Pops Edmonton Symphony
Orchestra, Louise Pitre, Charles
Floyd (conductor); 8pm; \$30\$70/\$15 (student/senior rush tick
ets available two hours prior, tick
ets available at Winspear Centre
box office

Top 40 with Latin band and Do Papi

DECADANCE Soul Heaven
Saturdays: Funky house and
break beatz with DJs T-Bass
Femme Funk and local/interna
tional guests presented by
NewSound Entertainment, no
minors, 9pm-3am

Night House Party; with Urban Metropolis featuring Harman B and DJ Kwake

FEVER NIGHTCLUB Saturday

SELECTION OF THE PROPERTY OF THE PARTY OF TH

Night Fever Live to Air with 91 7
The Bounce and DJ Shocker

Top tracks, rock, retro with DJ

GINGUR SKY Soulout Saturdays

Damian

Saturday: DJ Groovy Cuvy and guests

ONE ON WHYTE Saturday
Nights: Top 40, R&B, house with

RED STAR Indie rock, hip hop rock, Brit pop with S Master F.

Coopin' the 3rd

R&B, house with People's DJ

Spm, \$5, and 7pm-midnight, \$6/\$4 (rentals)

SKATING DISCO Public skate 1

with Jeff Hillis, DTDR, Big Daddy STX, Tweek; 1am-8am Water Library & BOUND add with GOMP for STOMP Night, no

Anthem: hard NRG/trance/funky

Saturdays: Eddie Halliwell (UK), \$15 (adv)/more at door; tickets available at Foosh, Underground WEM, colourblind, Queue, Sophie's WEM, Sophia's Whyte, Yess Hair, Y Afterhours

minors; Bpm (door); \$5

LIVE MUSIC

Aviante That Lab Ed. Denna

To Give It Up Main Floor: Funk, soul, Motown, disco with DJ Red Dawn

Carmen's Sunday live open jam

Afternoon Swing: Trocadero
Orchestra, 3-6 pm; \$18 at TIX on
the Square

CARGO AND JAMES YEA

SHOPPE Open stage with Rhea

March; 7-10pm

Jam every Sunday; 7pm

56

HORIZON STAGE Bev Munro, S rith Bandy Hollar, Allie Rideo Wind and Pete o Launtry) 2pm and 7pm \$25 1 11> Housen Stage box office

JAMENERS PUB Sunday open Thesigm 4 8pm

NEWCASTLE PUB Open Stage it. Willie James and Crawdad,

CHYRNE'S Joe Bird's Ine Jam Open stage for all, 9:30pm; no

OSCARS PUB Open stage Sundays hosted by Chris Wynters of Captain Tractor (8-11pm)

RED'S Futures Fest battle of the hands, all ages event; 12pm (door), 1pm show)

ATTCHLE UNITED CHURCH Sandro Dominelli Trio; 3,30-5pm; rollection at door

SIDETRACK CAFÉ DJ Dudeman, Connor's Road, 9pm; \$6

STARLITE ROOM Priestess, Pride Tiger, Twin Fangs, The Fat Dave Crime Wave, no minors; 8pm (door); \$12 (adv) at unionevents.com, ticketmasterica. Megatunes, Blackbyrd

CLASSICAL

BLUE CHAIR CAFÉ Sun brunch: Thomas Mead, donations

CONVOCATION HALL Edmonton Suzuki Piano School benefit concert featuring Zosha Di Castri and Amber Chow; 3pm; \$15 (adult)/\$10 (student/senior) at TIX on the Square, free (children 5 and under)

MUTTART HALL Kiwanis Music Festival, 1-4pm; free

WINSPEAR CENTRE Thelma Johannes O'Neill Memorial Concert Edmonton Youth Orchestra, the Intermediate and Senior orchestras featuring the winners of the Northern Alberta Concerto Competition; 2pm, \$15 (adult)/\$10 (student/senior) at TIX on the Square

WINESPELL CO. III SE FILMORE Elgar Dream of Gerantius: Richard Faton Singers; Dr. L. Ratzlaff (conductor) featuring K. Barber (mezzooprano), D. Lichti (baritone); 8pm, \$22-\$35 at TIX on the Square, Winspear box office

ILIS LINES ON A THE LATER TO SERVE

Industry Night: with Atomic Improv, Jameoki and DJ Tim. **BUDDY'S NIGHTCLUB** Stardust

Lounger with Mz Bianca and Mz Vanity Fair, DJ Eddy Toonflash CALLENTE'S Urban Ladies Night

Sundays: DJ Phat Kat, hosted by KWAME (the Bounce) HALO Popscene: indie hits, for-

gotten classics, underground favountes with S Master F. Floormatt, Kyle, G-Spot, Jer-Lo, Travy 0, 9pm (door); no cover

RUM JUNGLE Service Industry

SPORTSWORLD ROLLER SKATING DISCO Public skate: 1-5pm, \$5/\$4 (rentals)

STOLLI'S Stolli's House Arrest: with Johnny Dangerous, Andy Inertia, guests

HELPET UNITED BEING HOLD

Where Its At, DJ Sweetz, Propa, Degree; no minors event; 8pm, no cover (8-9pm)/\$4 (door)/\$2 (industry)

WUNDERBAR Drum 'n' Bass Files with Critical Condition, Booster, Atomatik, Enlite with weekly guests; 9-11pm (anything goes); 11-close (drum 'n' bass/jungle)

CROWN AND ANCHOR PUB Live pub music

JULIAN'S PLANTI HAT

Graham's Twisted Jazz Standards, 7 30-10 30pm

L.B.'S PUB House band, 9:30pm-Tam; no cover

HONEST MUR'S BAR AND GRILL Jam session hosted by the Retro Rockets Band, 8pm

NEW YORK BAGEL CAFÉ Marco Claveria (samba to Bolero)

every Monday MASSINTERY CERMINITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyme Fiddlers Society, 7pm

RIGOLETTO'S CAFÉ Open stage hosted by Dr. Oxide: 7-10pm

SIDETRACK CAFÉ Mavenck Mondays: Open Stage with Ben-Spencer, 9pm; no cover

TAPHOUSE Monday Live with Fistinyourface Big Tickle, 8:30-11:30pm, no cover

BAR WILD Bar Gone Wild Mondays: Service Industry Night, no minors, 9pm-2am

MAN DOS AKSASIOJESE POLISE Mondays every Monday with DJ Penny Tentiary; Wooftop Reggae, hip hop, funk with DJs Special Ed, Culture Shock

BUDDY'S Ashley Love and DJT

FILTHY MCNASTY'S Metal Mondays: with DJ S W A.G

ECHALL PAG FAR AND GRALL Open stage with Mark Ammar

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

JULIAN'S PIANT BAR Graham's Jazz

LEGENDS PUB Open jam hosted by Gary Thomas

REVALL PLACE Our Lady Peace, Neverending White Lights, Jets Overhead, Pedestrian; 7pm, \$37.75-\$47.75 at TicketMaster

SIDETRACK CAFÉ Melissa Ferrick, Colin Priestner, 9pm; \$12 (adv)/\$15 (door)

YARDBIRD SUITE Jam session with Jim Brenan, 8 30pm (door)/9pm (show); \$3

DIS

BUDDY'S Malebox, DJ Arrowchaser

ESMERALDA'S Top 40, country. R&B with OJ Foreplay, DJ Jimmy

FUNKY BUDDINA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

CALIENTE Bashment fluesdays

no cover

NEW CITY SUBURBS Bingo with DJ Diklozer and MC

THE ROOST Flamingo Bingo with DJ Janny; 8-midnight, \$1 (member)/\$4 (non-member)

SAFFEIGE RESTINIDANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

SKATING DISCO Retro night music flash backs from the '50s. '60s, '70s, '80s and 90s, 7pm-12 midnight, \$5/\$4 (rentals)

TELL HINDERGROUND Youth Beat hip hop, electro. indie rock, dance punk, funk with DJ Cadence Weapon, DJ Parsons, and DJ Stasink, no minors, Spm (door), \$2

WUNDERBAR Hipster Twister with Twister Board and DJs

ANLASMIC TRAP ASID GILL Open mic with Duff Robison, 8pm

GRINDER Open Mic Wednesday BLACK BURG ERERKONIST Lang with Gary Ray and the Soo

JULIAN'S FLAND BAR COMM Pleasures

LEVEL 2 LOUNGE Open M.c.

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guests; all ages licensed event, 7pm, \$25 at TicketMaster

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9pm, \$10 (door) **URBAN LOUNGE** Ten Year Void (rock), Down on Bedford (punk-

SIDETRACK CAFÉ Removal

rock), \$5 (door) WILD WEST SALDON DO BY Parer teau

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GINGUR SKY Reggaeton Wednesdays Bounce on location with DJ Touch It

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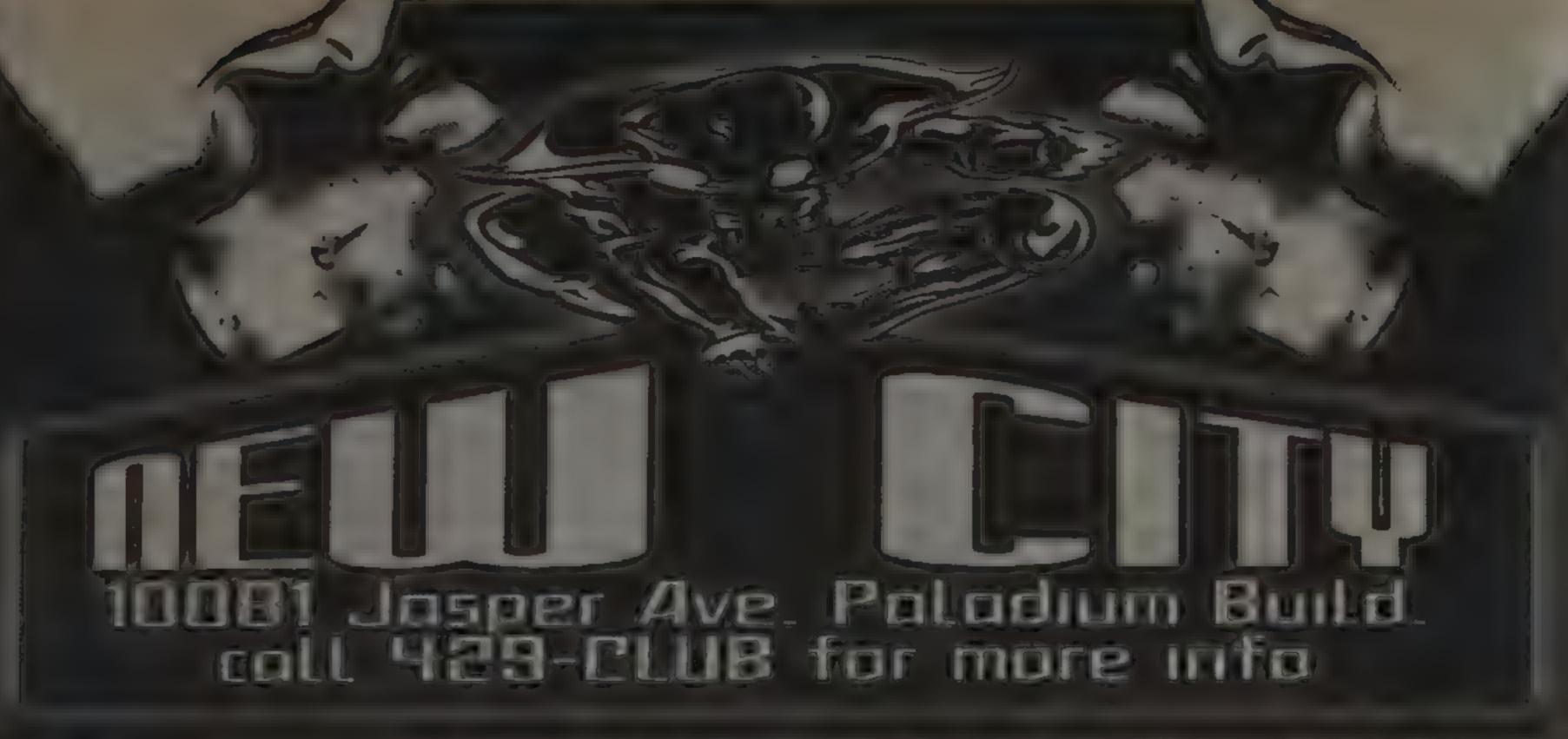
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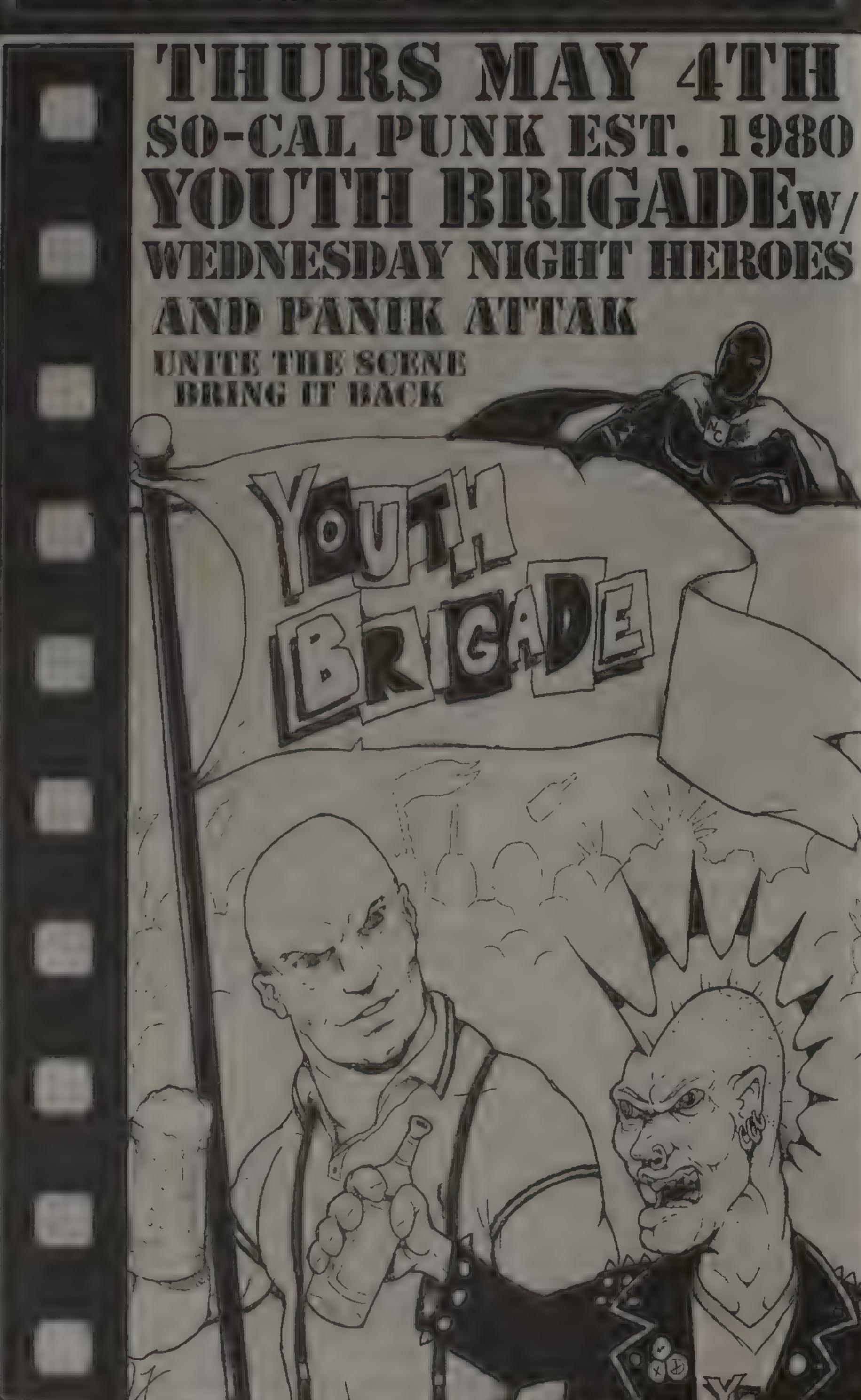
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Intrepid Vue reporter digs up shocking secret about the Stills ... well, kind of ...

SAT, APR 28 (7 PM)
THE STILLS
WITH THE DIABLEROS
POWERPLANT, \$18 (ALL AGE

BRYAN CARROLL / bryan@vueweekly.com

Nardwuar the Human Serviette as my journalistic role model. Not a fashion role model by any means, obviously, but Nardwuar's uncanny ability to dig up the dirt that hands would rather not talk about is much admired by many, including myself

You can only imagine my delight, then, when I received a juicy tidbit of information from a friend about the stills while I was preparing to interview the Montreal indie darlings.

Apparently, the Stills used to be a covers don't much like to talk much



ska band of no small renown called the Undercovers. This friend further informed me that the members of the band formerly known as the Undercovers don't much like to talk much

about their spotty past.

"It's not true that we don't like to talk about it—I love to talk about it. It

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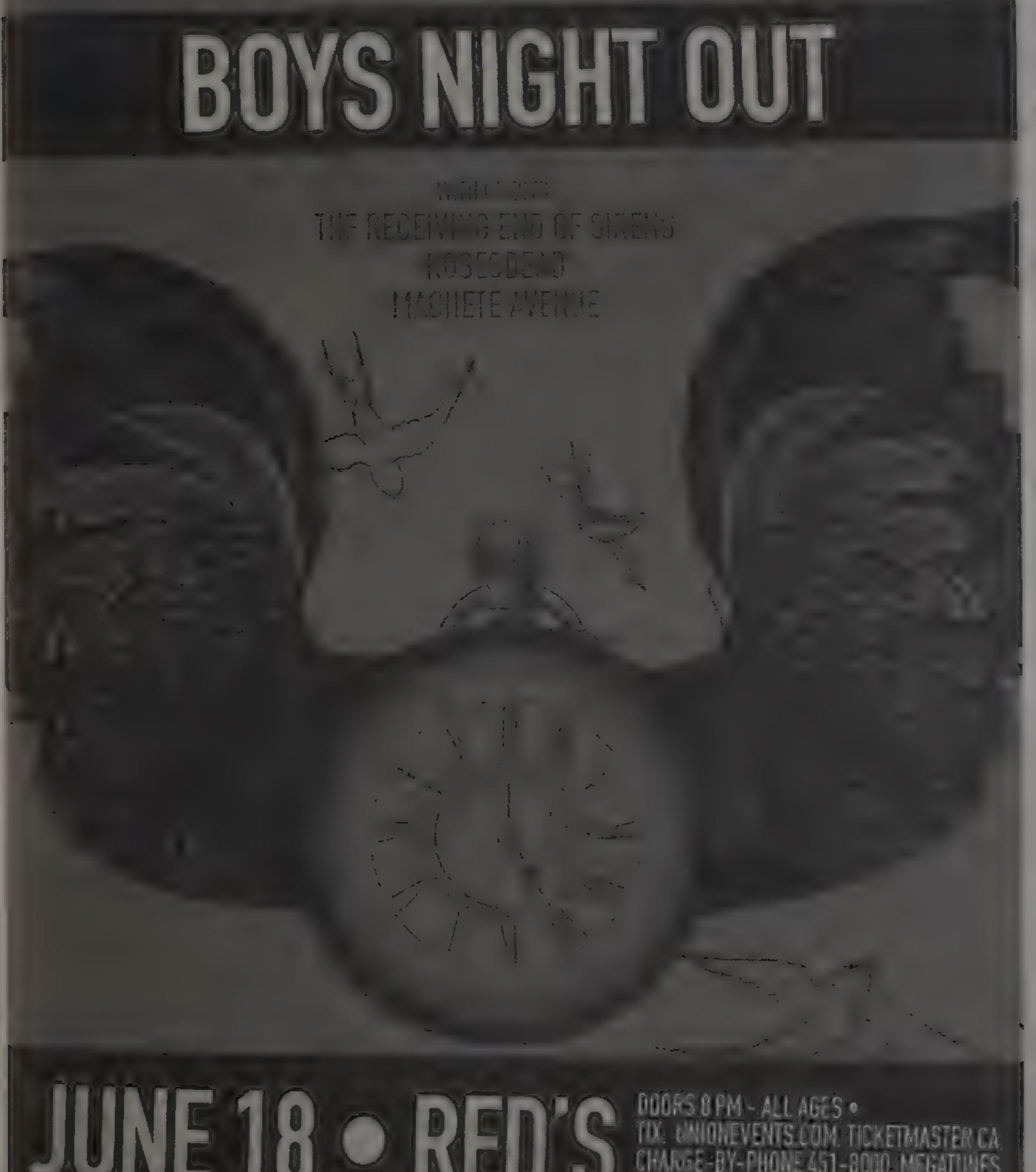
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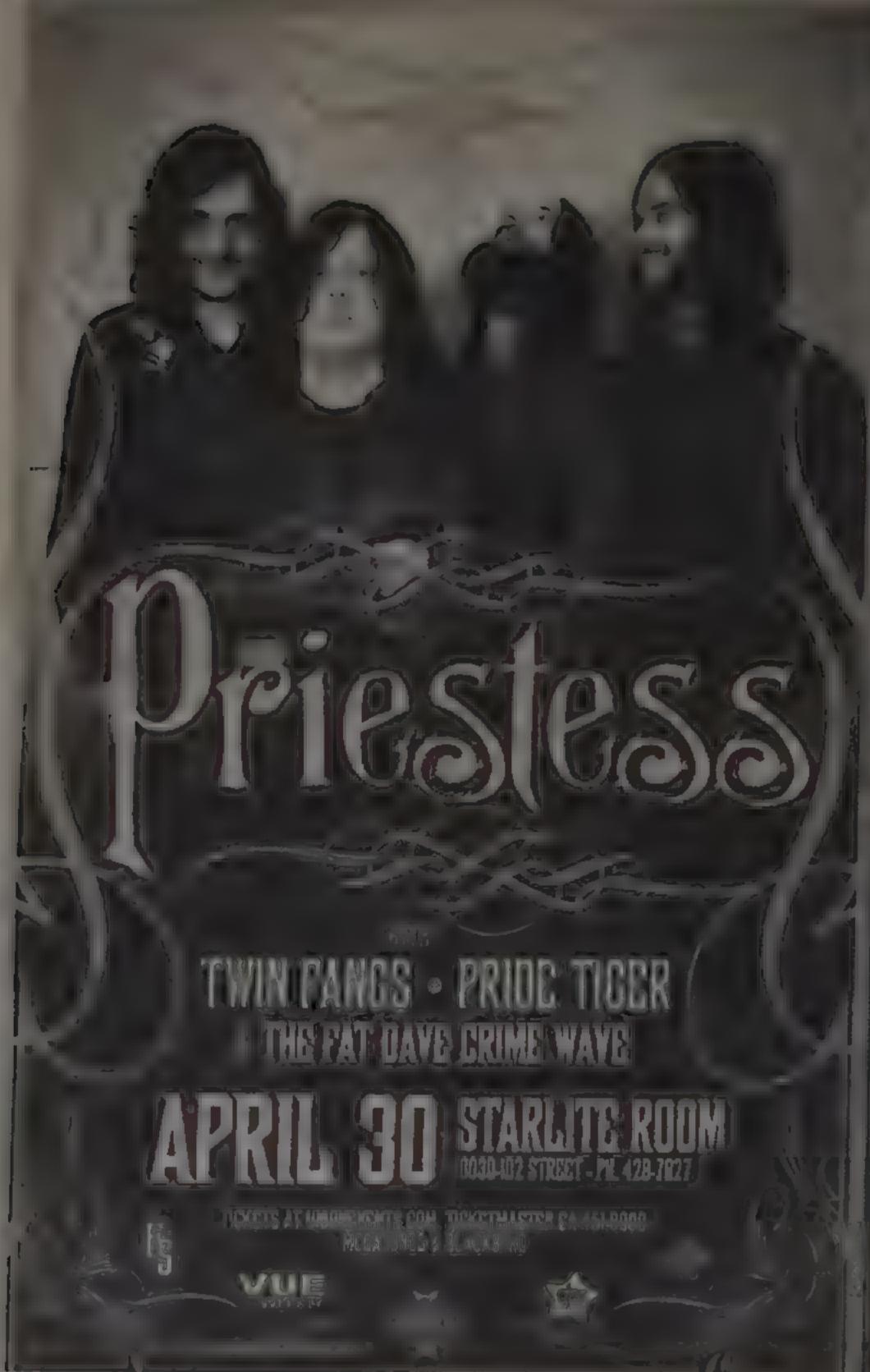
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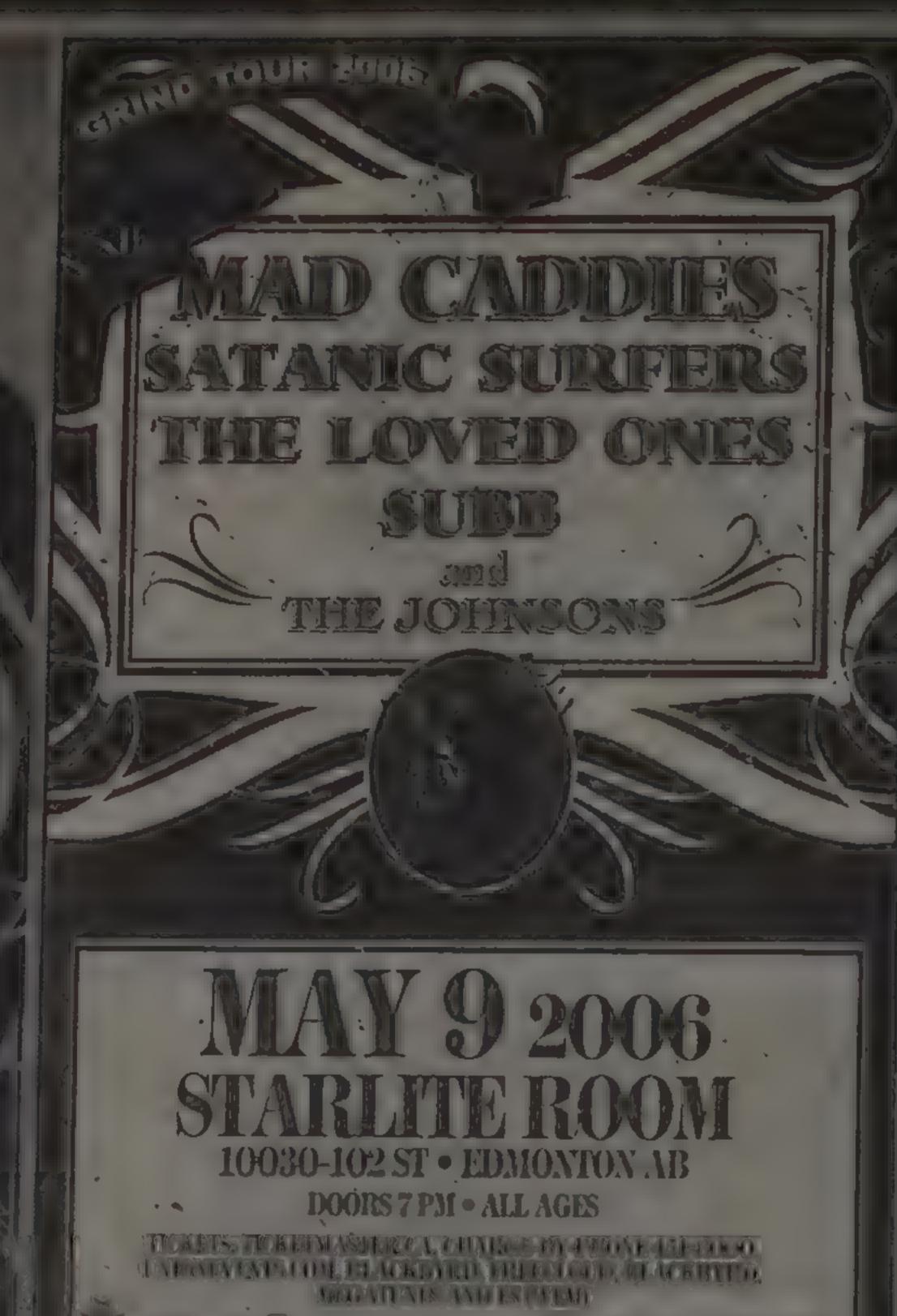
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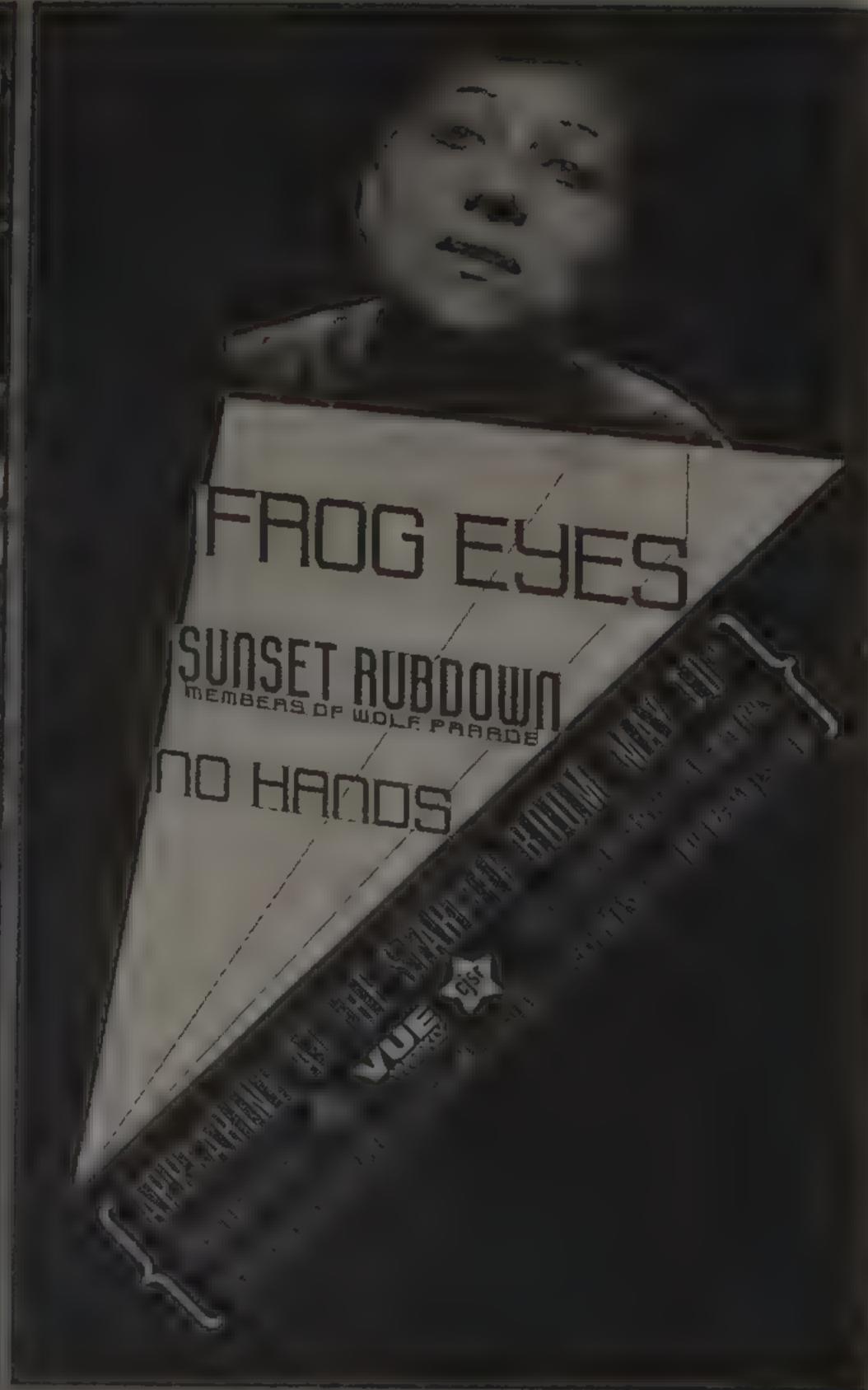


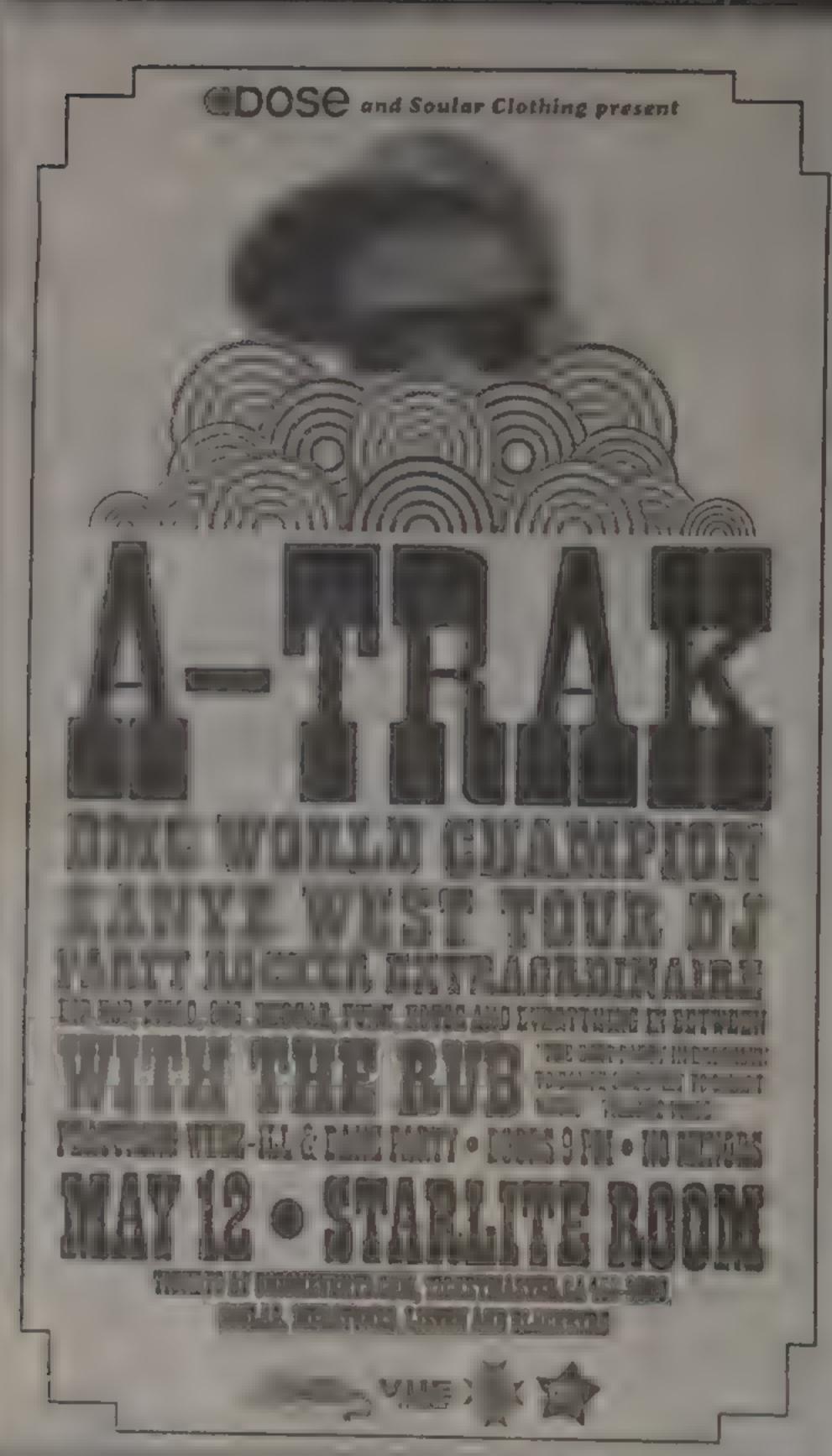
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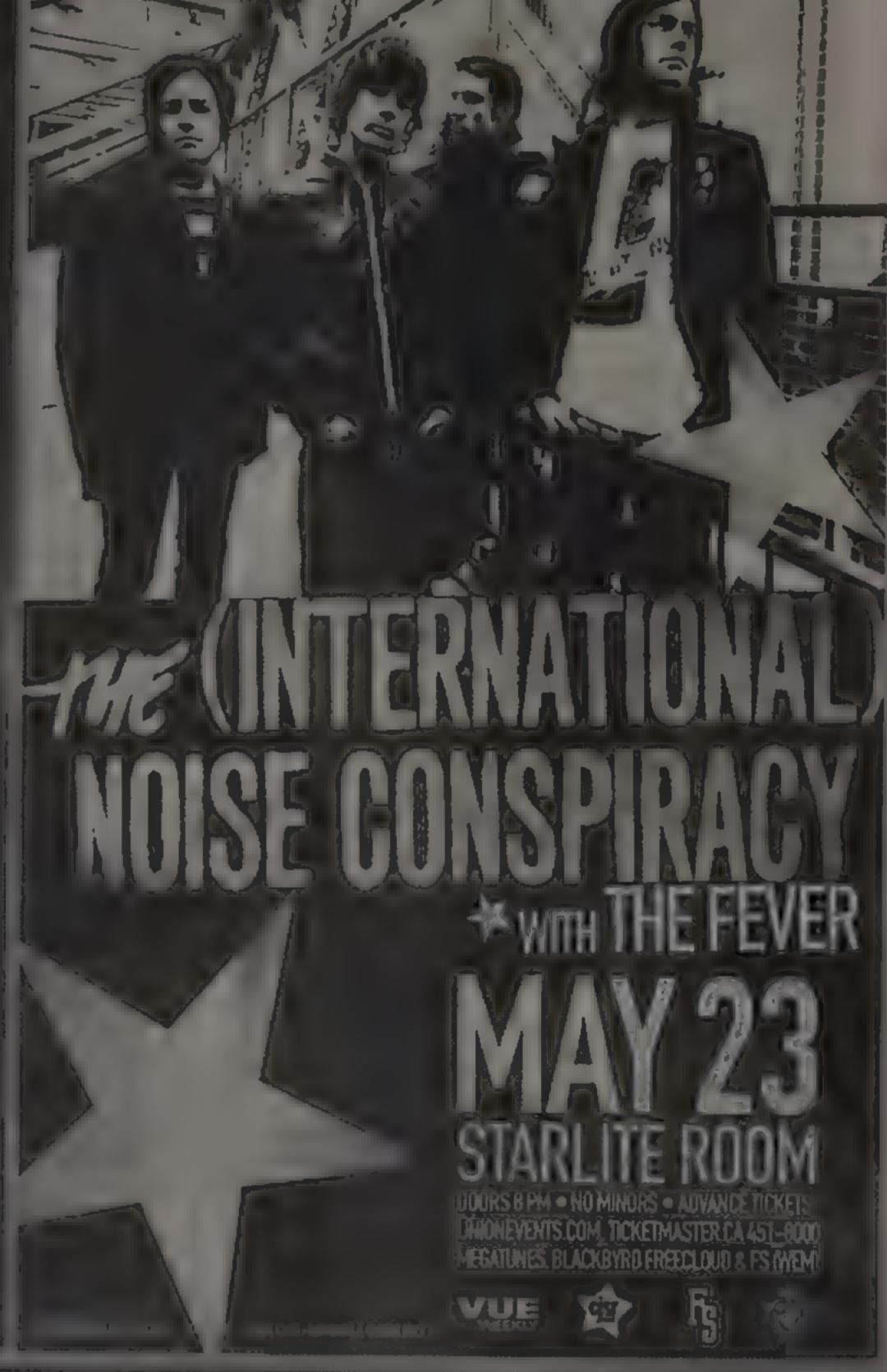




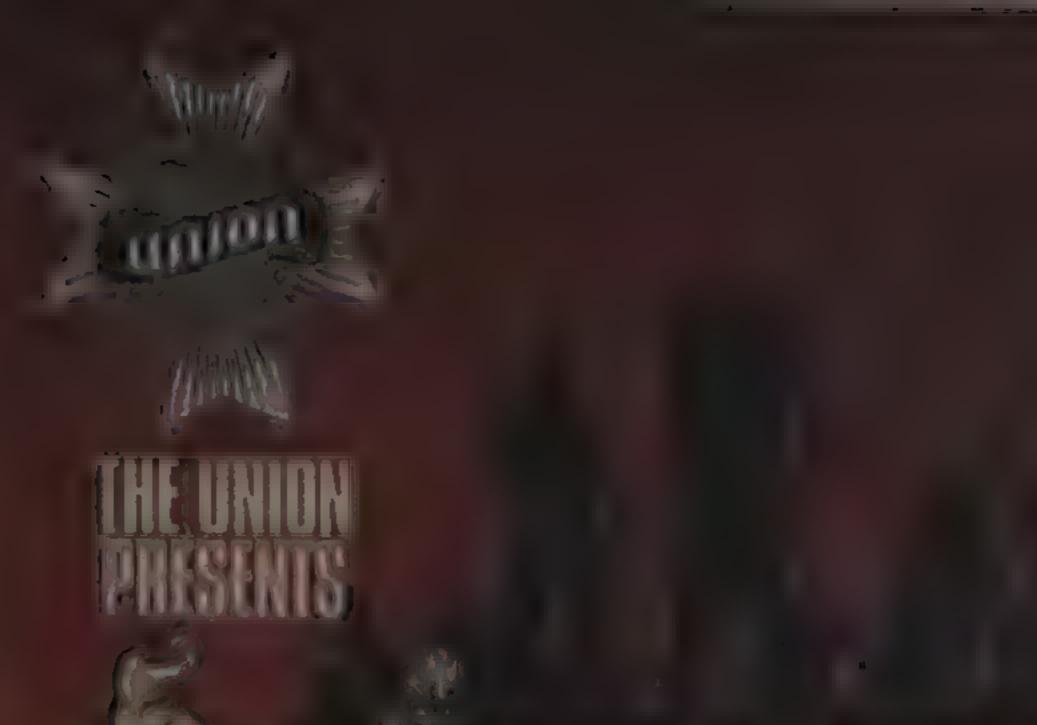








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APR 27 - MAY 3, 2006









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Actually, the Stills aren't hiding a ska skeleton in the closet

CONTINUED FROM PAGE 59

was a great experience—a huge learning experience being in that band,"
guitarist Tim Fletcher insists. "Maybe
you can help dispel the rumours."

With that bit of disappointingly unexplosive gossip out of the way (and, sadly, no opportunity for a doot-doodle-oot-doot), I commenced with a more mundane who-are-your-influences, what's-up-with-the-new-album line of questioning, focusing with no small amount of predictability on the band's new album Without Feathers.

"Without Feathers is a Woody Allen book—he took the title from an Emily Dickinson book," explains Fletcher.

"For us it's about getting to the core of things. Like when you take everything away, it's just the fundamentals."

Stills were trying to get at when they wrote this album; Fletcher says they changed the way they arrange their music in order to get down to the

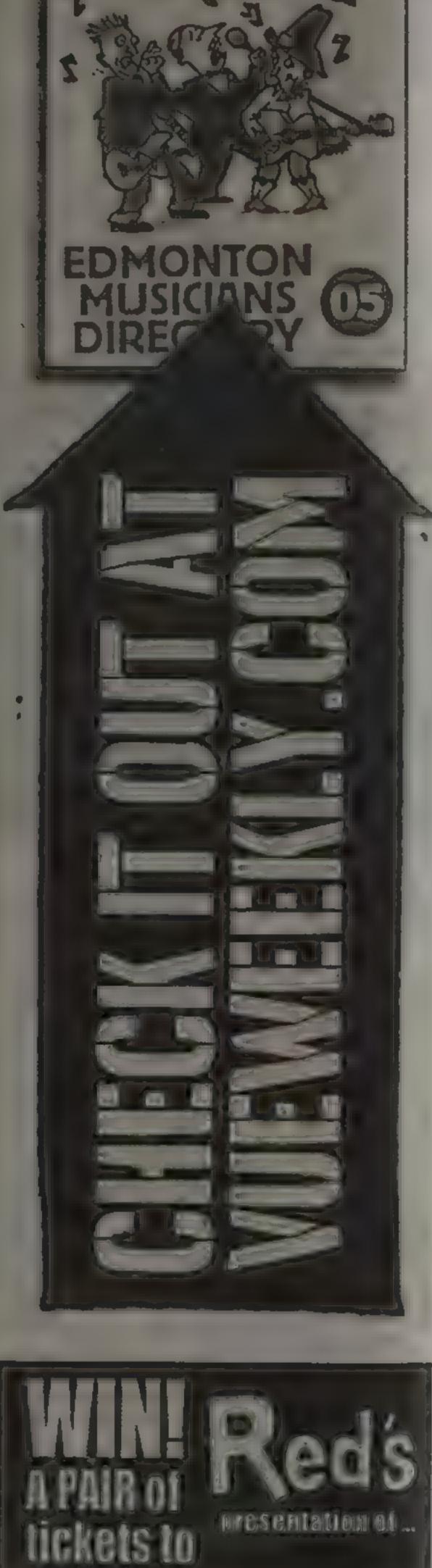
essence of what makes a band.

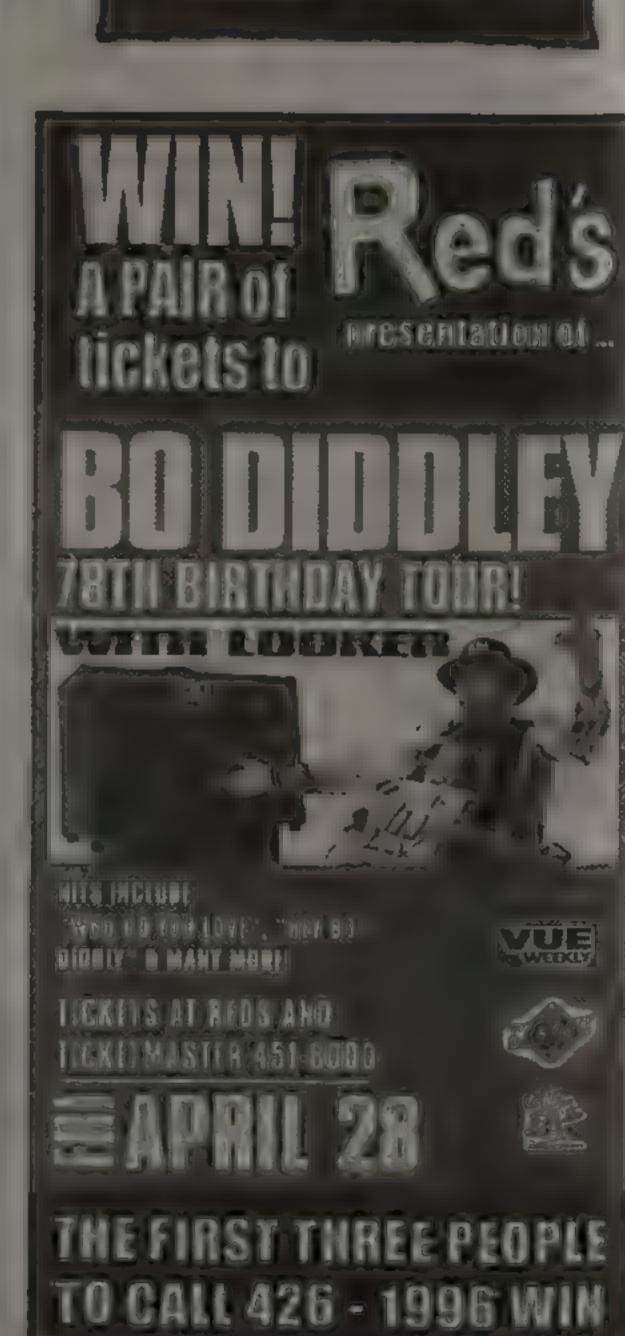
"We arranged it together as a whole band [in their rehearsal space], instead of in the studio. It was a real collective effort," he says. "We really wanted to work together as a live band and be inspired by each others' musicianship."

Until their show this Friday at the

Powerplant, the Stills will be amusing themselves with a game they invented in their RV, which involves two band members, a backseat and acrobatic manoeuvers performed by a small horse. I suppose you can ask them about it at the show, if you like. Until then, though, keep on rockin' in the free world, and ... v





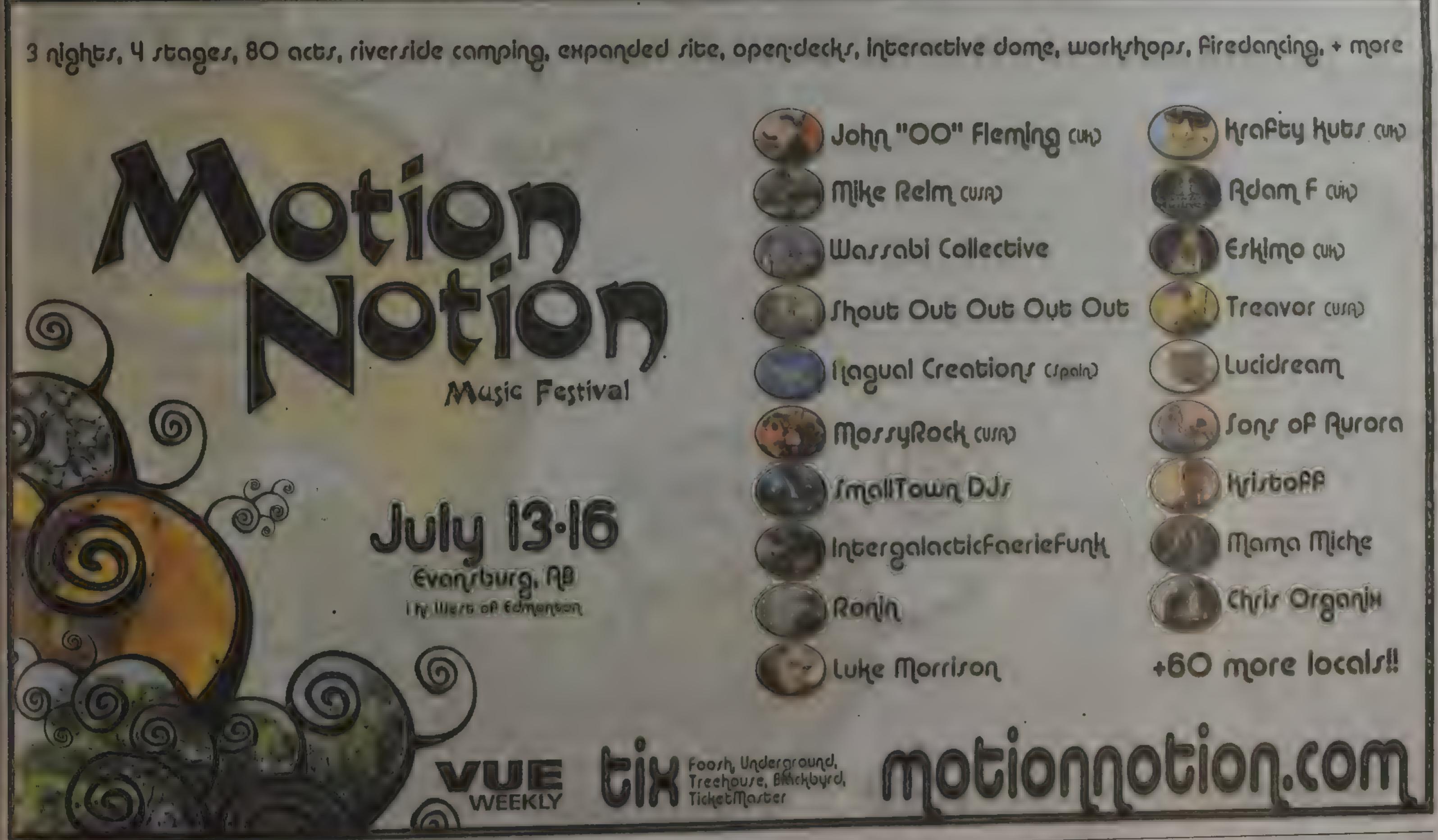




REVUE / TUE, APR 25 / FRANZ FERDINAND & DEATH CAB FOR CUTIE / SHAW CONFERENCE CENTRE As schizophrenic as it initially seemed to book wussy emo-popsters and new-new-wave dance rockers on the same tour, you must be doing something right if your shows sell out in minutes across North America. Nearing the end of their spring co-headlining tour, Death Cab for Cutie and Franz Ferdinand breezed into Edmonton last Tuesday to play for basically everyone in Edmonton who wasn't watching hockey at the time. First up was Death Cab, and the crowd seemed to enjoy their melodious piano and guitar riffs, singing along to all of the songs. Later, headliners Franz Ferdinand's ethos of broken guitar strings and music to make the girls dance had the crowd burning holes in their shoes. The Scotsmen's art-rock hits were very well received and were followed by what can only be described as a thunderous noise signalling some sort of impending doom—or, you know, demanding an encore, which featured both bands jamming together, sending the happy crowd out in to the night with plenty of time to see the Oilers win in OT. —BARBARA CHUNG / barbara@vueweekly.com









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HALO COMPECTES



'Any singer can sing notes; I want something from the heart'

SARAH CHAN / sarah@vueweekly.com

who hits it big on Broadway and moves to New York to be a star in *Mama Mia* would never return to humble Canadian beginnings. Louise Pitre, however, would not think of permanently forsaking her roots for a the

so-called glamour of life in Manhattan.

Instead, the French-Canadian singer recently moved back to Canada and is embarking on new work in her native country. Her visit to the Winspear this weekend is just one of the exciting things on Pitre's horizon, and she'll undoubtedly impress with her

FRI, APR 28 (8 PM) & SAT, APR 29 (8 PM)
LOUISE PITTRE
WITH THE EDMONTON SYMPHONY ORCHESTRA
WINSPEAR CENTRE, \$30 - \$70

professional pedigree and exacting musical standards.

The vocalist knows what she is looking for in a live performance. "I'm looking for someone who is really real," she says. "Any singer can sing notes; I want something from the heart. I want some life to be given me, and that's what I think I give. I think you should never half do something Don't you dare walk through it, do it like you mean it—that's my motto."

Pitre's performance at the Winspear will be her first, and she is excited to experience one of North America's most notable venues before she goes back to Toronto to take a role in a new Andrew Lloyd Webber musical Of the Winspear, friends in the industry have told her, "Oh my God, you're in for a treat!"

Edmontonians will have the chance to hear samples from Pitre's previous and most recent Broadway performances, including Les Miserables, Oliver, Funny Girl and Annie Get Your Gun, in addition to selections from her current CD, Shattered.

Pitre has kept a realistic attitude towards her career, and although her passion is singing and entertaining she has priorities. "You know, I'm not 20 years old, I don't want to live out of a suitcase ... I couldn't do it without my family, they're too important," she shares. "Work is not number one in my life—the business dictates that it should be that way, but I don't believe that's the way it should be. I think it's okay to say, 'no, I won't take that, it won't feel right to me.'

"You can't take yourself too seriously," she continues. "You can't just wallow in the adoration of other people,
that doesn't make you a more important person." •



Tell us more about noodles and cock sauce

FROM PAGE 52

ther re definitely one of my faves"

Applains Valley.

"[Drummer] Eric [MacKnight] is a Jink," he jokes (we think), "but the other guys are cool."

THE TOUR WILL TAKE the boys further east than they've ever been before (they stopped short of Winnipeg on their last jaunt around the country). They're prepared to play anywhere, having crammed a PA into the overcrowded van in case the opportunity to play a party or hall or, um, old folks home arises. As for the necessities of life, the

bands' menu, proclaims Valley, will consist of the standard touring fare.

"There's nothing like cheese sandwiches while you're on tour," he says, "along with Ichiban noodles and cock sauce."

Which brings us back to tonight's show at The Roost (get it? Roost? Cock? Mmm ... double entendres).

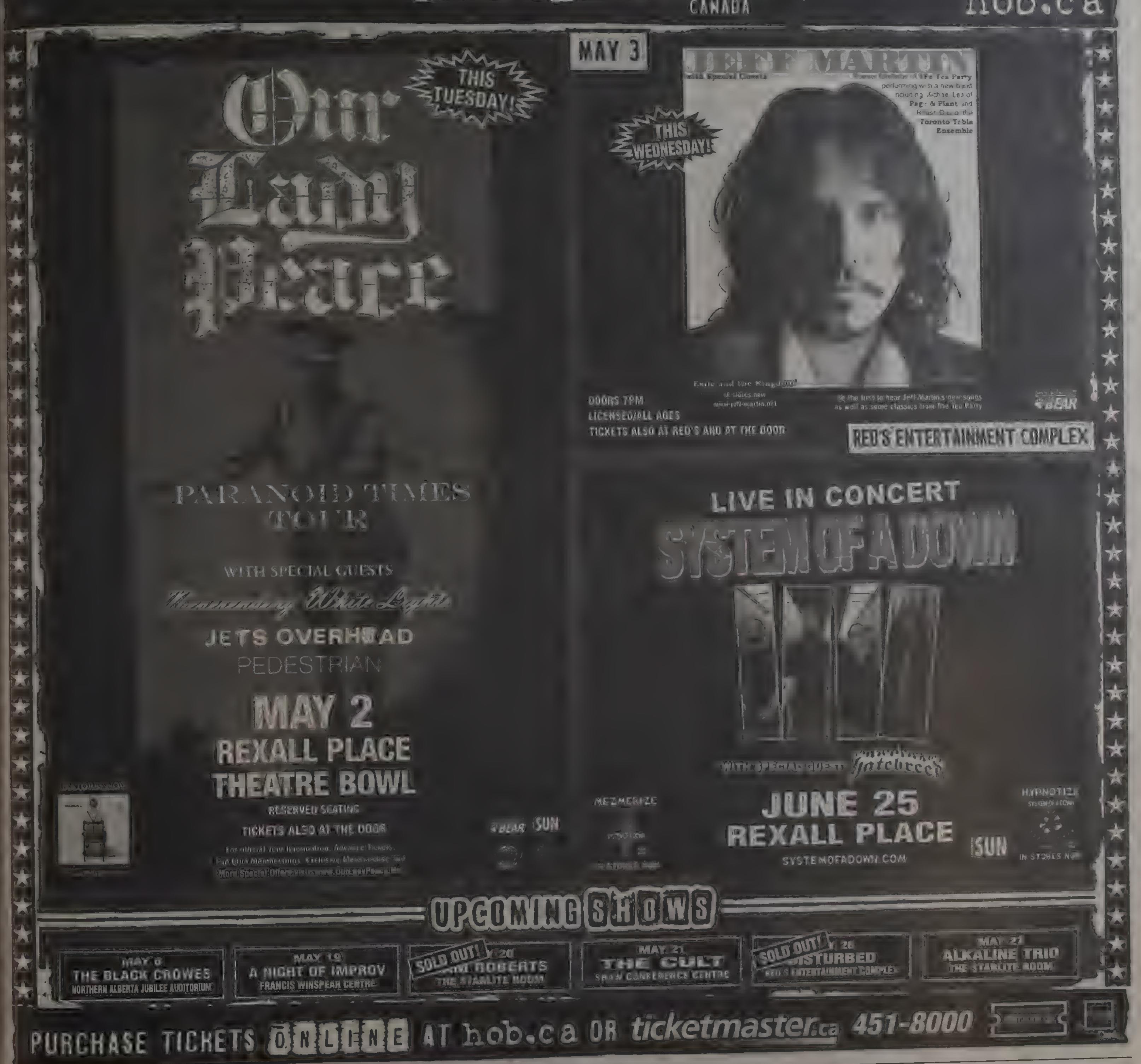
The club, normally home to funky house beats and high camp, apparently boasts a number of advantages for the punk bands that play there

"They actually have this big impressive sound system," says Valley "Plus it's a neat venue—when the sound guy introduced himself, he said his name was Jazzy!"



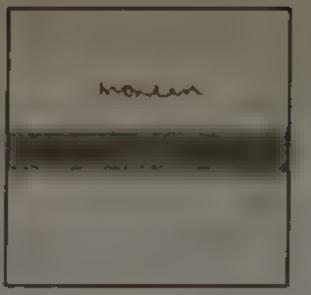


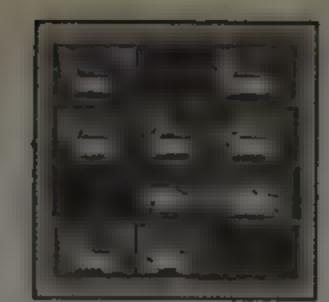
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ROBINELLA SOLACE FOR THE LONELY QUALFORE

EDEN MUNRO / eden@vueweekly.com

The singularly named Robinella sings songs about love, but they're not black and white visions of either joyful happiness or painful heartbreak; instead, she touches on the full spectrum of colours, avoiding the cloying sentimentality that mars the prepackaged love songs of so many of today's pop princesses. That's not to say that Robinella should even be thought of as pop—her writing is far deeper than that, as she sings of burdens, loneliness and faith, sometimes in the same song.

There's a looseness to the playing that lets Robinella's vocals breathe; she doesn't come in and nail the notes right on top of the beat, instead merely sliding into them. And the band does more than simply support Robinellathe musicians shine throughout, giving each song its own personality. "Press On" flows forward on a subtle, rolling drum beat, punctuated with tasteful crashes of the cymbals, "Down the Mountain" rises up on a slow rhythm, flecked with a touch of bluegrass, and "Little Boy" rides a cool soul groove that leaves you grinning, much like this album does.

MONEEN THE RED TREE WASHANT

CASSANDRA KYLE / cassandra@vueweekly.com



Music technology has come a long way in the last few years, and yet no one has figured out how to get a truly "live" sound from inside a

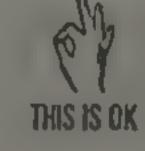
recording studio. This is a major problem for Moneen, a band who sounds great live but comes across a little mediocre on their latest album, The Red Tree!

I hate to use that word that starts with an "E" and ends with a "mo," but with never-ending laments over lost love, Moneen comes dangerously close to being classified as such. I would hate to see these Ontarians lose their rightful place in the Canadian music scene, but one can only take so much whining about ex-girlfriends.

There are some highlights on the album, though. The fifth track, "This is All Bigger Than Me," is probably the best on the album: singer Kenny Bridges's emotions really come out in this song; it's just too bad this is the only track where his feelings don't sound contrived. If you really want to listen to Moneen, though, I guess you'll have to see them live—their recordings, while passable, just don't do them justice.

PILATE SELL CONTROL FOR LIFE'S SPEED MAPLE MUSIC

BRYAN CARROLL / bryan@vueweekly.com



It has been brought to my attention by more than one person that perhaps I was a little harsh when reviewing

the latest effort by Stabilo last week. I may have given the impression that I thought all spacey, ethereal music in the vein of U2 or Coldplay was total bullshit. This may have been what I said, but come on, guys, read between the lines! I was probably just exaggerating. Or maybe I was totally high.

Anyway, to prove that I have an open mind, this week I took home

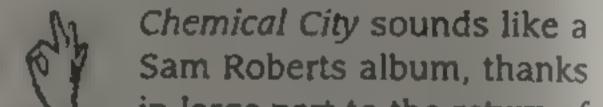
some more wussy music to see what the problem was, and I've figured it out: it's not me, it's you. I mean, Pilate has put together a really good album here. It's still real wussy and everything, but the difference is the focus This record has way more focus musically and lyrically than most of the music I was referring to last week. I actually (yikes) enjoyed it.

So, anyway, I'm standing by all the pot shots I took at Stabilo, but I'm sorry if I painted every member of what is apparently more than a few people's favourite genre of music with the same brush. Crybabies.

SAM ROBERTS CHEMICAL CITY UNIVERSAL

EDEN MUNRO / eden@vueweekly.com

rock sounds of yesteryear.



in large part to the return of THIS IS OK his tendency to drag each vocal line out almost to the point where it becomes uncomfortable Musically, though, Roberts eschews the tight rock of "Don't Walk Away Eileen" in favor of spreading his wings and trying out some weightier sounds from the psychedelic undertow of "Mind Flood" to the layered production that conjures up the progressive

While it's nice that Roberts is willing to try out something new, the album sometimes feels as though he's simply testing the waters, rather than jumping right in. "The Gate" ends up sounding cluttered, and "Bridge to Nowhere" doesn't quite generate the urgency it screams out for. There's more success in other places, though, especially the modern day folk of "Uprising Down Under," the wild abandon of "The Resistance," and the restrained piano ballad "A Stone Would Cry Out."

Roberts might still be finding his footing as he experiments with his writing, but part of the thrill of music is to take that journey with him.

THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING

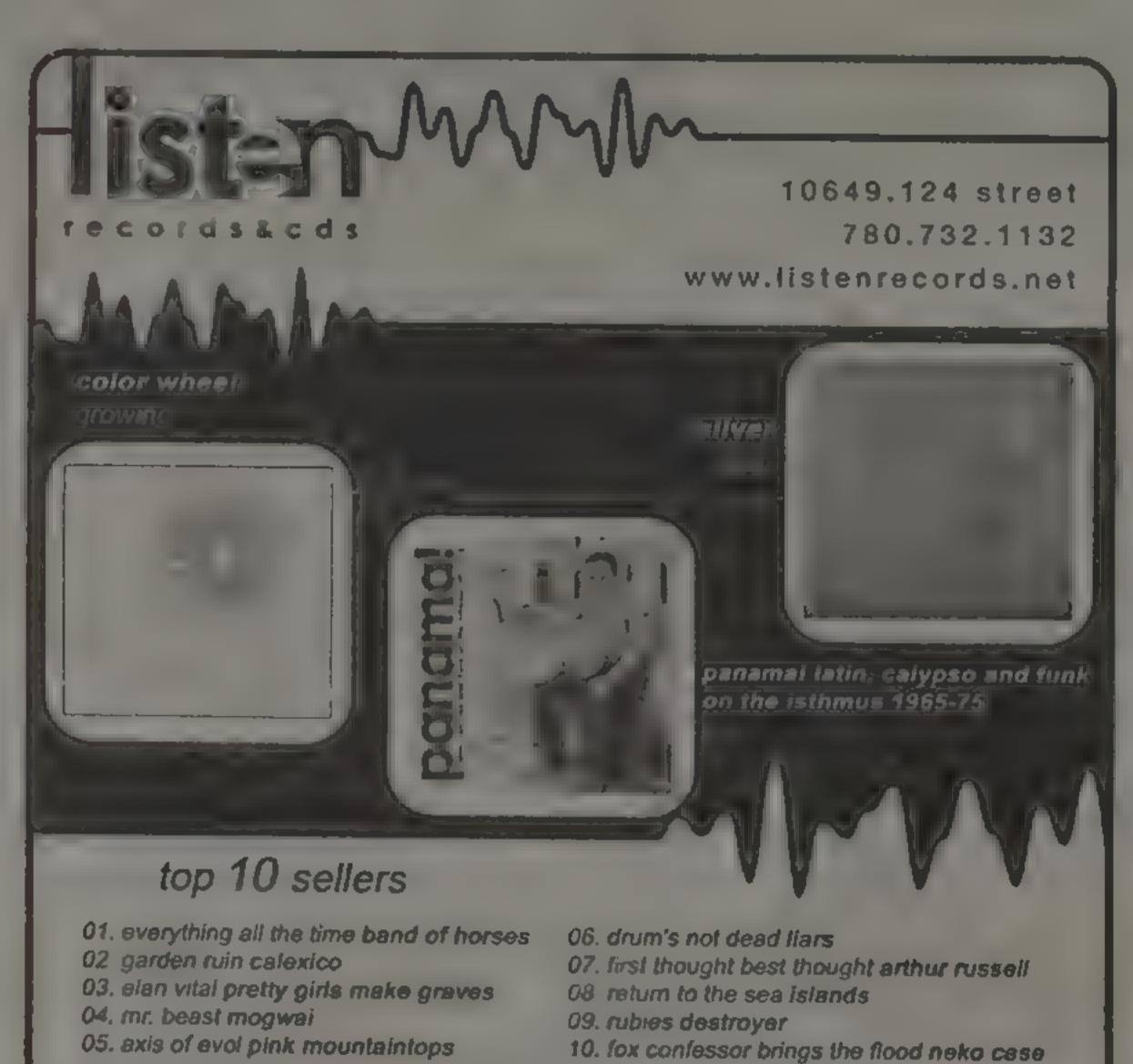
CAROLYN NIKODYM / carolyn@vueweekly.com



I can't be the only one that's incredibly tired of artists whining about how hard it is being famous. Potential sex-

ual partners throw themselves at you, and drugs are plentifully offered up on a silver platter. Boo-fucking-hoo.

Take Mike Skinner of the Streets. In 2002, he took the UK hip-hop world by storm with his debut Original Pirate Material, a record that was as fresh'as they come. And while his latest, The Hardest Way to Make an Easy Living, is



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something of a step up from his sophomore release, fuck is it ever boring!
And sappy. And self-indulgent.

skinner does have a way with words, but his third album sees his mostly uninspired rhymes paired with boring, one-dimensional beats and poorly sung choral bits. "Two Nations Divided," for example, has Skinner painfully trying to attain notes out of reach. And the poignancy he tries to reach in his fidelity meditation "All Goes Out the Window" is as forced as a constipated attempt at taking a shit.

The only shining light on the album is the title track. It still sees Skinner trying to wrap his brain around his fame, but it also features the fully rounded, darker beats of his debut.

There's no way around it—there are just some albums that sound old before your iPod's shuffle mode has discovered them. It just sucks when it happens to a record that you were excited about.

MC LARS THE GRADUATE

DAVID BERRY / david@vueweekly.com



MC Lars is not a rapper. He's not even really a musician. He's a walking, rapping, terrible-beat-making argument

against postmodernism. In fact, he is quite possibly the strongest argument against postmodernism I've ever heard.

He doesn't actually rap, he just coats obvious pop cultural references in whiny humour and paranoid self-depreciation, as if the fact that he points out how terrible he is somehow saves him from sucking. He's an equal-opportunity name dropper, throwing in everything from KRS One to Chaucer, but with all the depth and cleverness of a failing first-year English student who just read a Wikipedia article on the history of rap.

His idea of poignant cultural criticism is to write lyrics like "LOL, OMG, yo, BRB / Space, colon, dash, closed parenthesis" in a song about the current youth generation titled—hold on a second, because you're not going to believe the stunning clarity of his insight into our human condition—"iGeneration." You know, like iPod? And you know how all of us have iPods? Holy fuck is that clever! And insightful! And original! And awesome!

MC Lars sounds like a third-rate member of the Bloodhound Gang, but—and I never thought I'd write this—he's not as clever. He's wholly original, of course, but only because—I hope—anyone who made music this fucking terrible would have the good sense to pull the plug before recording it. •

Matthew Belton discusses Radiohead's Kid A



Matthew Belton, better known to Edmontonians as one-stop electronic-music tour de force Westfalia, is maybe the most self-deprecating musician on the local music scene.

His website, where you'll find MP3 samples of his off-the-laptop musical compositions, is westfaliasucks.com. His MySpace.com bio explains that "he makes annoying laptop pop and enjoys writing about himself in the third person."

But despite his tongue-in-cheek self-criticism, Belton is emerging as a real electronic tunesmith of note. So, maybe it should come as no surprise that the album that Belton picked as the one that most influenced his

musical career is *Kid A*, Radiohead's 2000 masterpiece.

What made Kid A so significant is that Radiohead recorded the album under extreme pressure. The band's previous effort, OK Computer, a sprawling rock opus which explored how emotion and human nature could survive in a technological world, was widely heralded as one of the greatest albums of the '90s. So, what to do for a follow-up?

Instead of turning their backs on technology, Radiohead embraced synths, computers and canned percus-

sion. Kid A showed that electronic music could work, even when played by a four-piece rock band. From Yorke's resequenced vocal from the opening "Everything In Its Right Place" to the "Blue Monday"-esque dancefloor vibe of "Idioteque," Radiohead showed everyday guitar-rock fans that they need not fear the samplers and Macs.

At least that's how it came off to Belton, who, growing up in small-town Alberta, was not exposed to a lot of electronic music.

"It was the album that really opened my eyes to electronic music," he says. "I grew up in the Pigeon Lake area and out there—as in most rural areas, I

assume—it was hard to find out about different types of music. The only music you thought existed was what they played on the Bear.

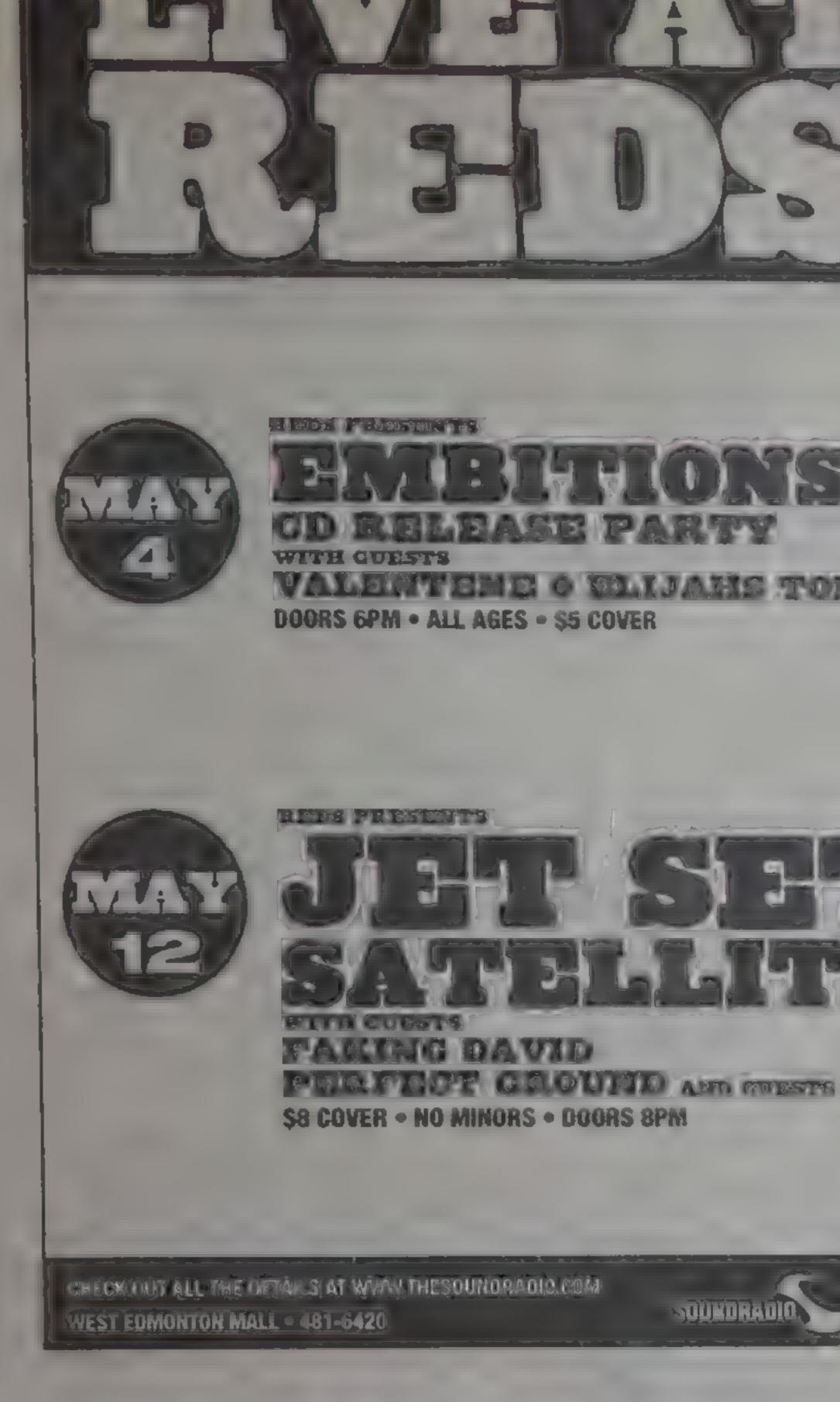
"But when I discovered Radiohead and Kid A, I was thrown into a world I had never

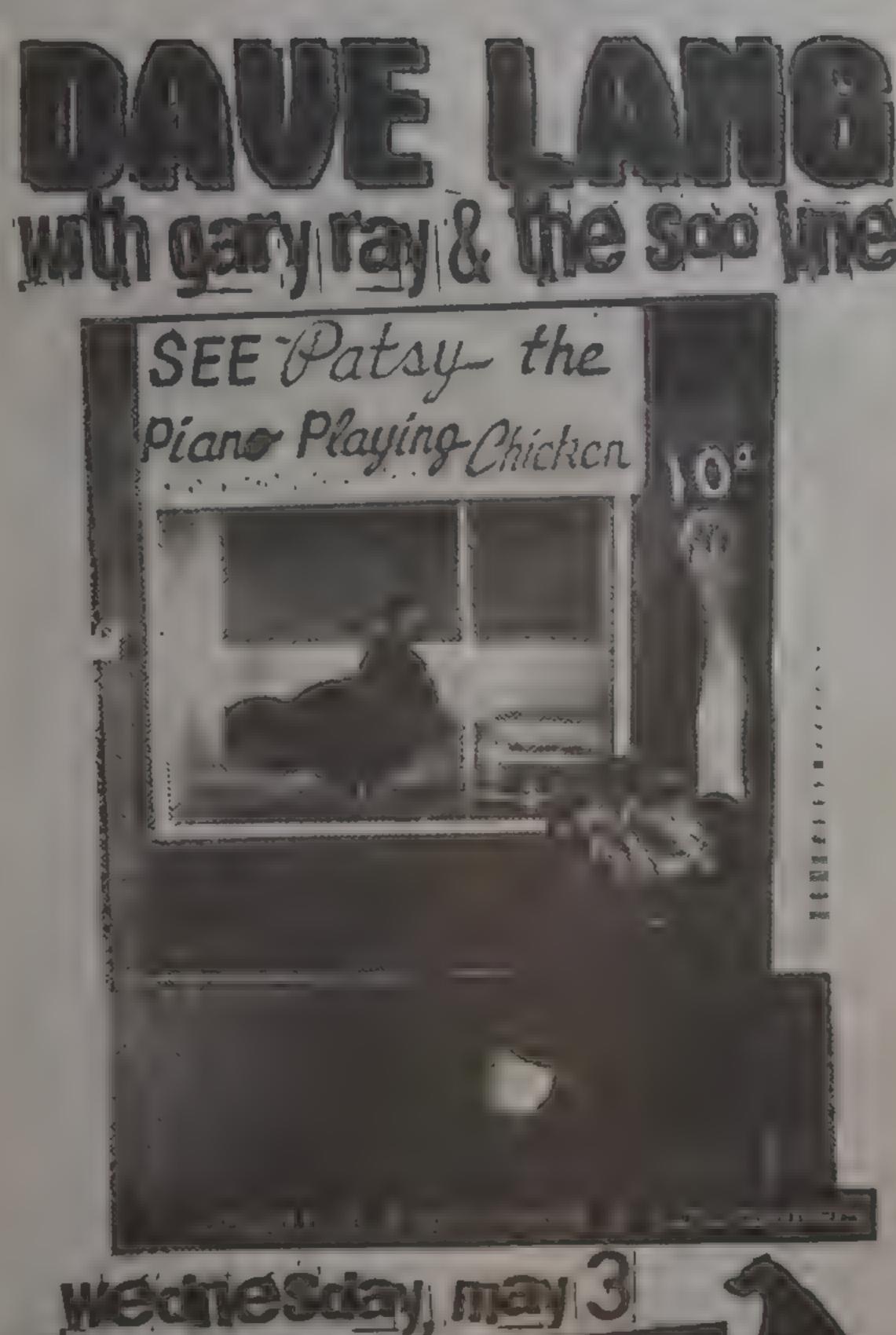
known. I had already been playing guitar for a while, so I bought as many effects pedals as I could and started doing more experimental music. After a while, I began to fool around with computer programs in class and eventually bought a laptop."

Belton will take everything he has learned into the studio this summer, where he plans to record an album that combines both traditional rock instruments and electronics.

"It will be very different from everything else that has come before it," promises Belton. •







QUICK SPINS WHITEY AND TO PLAYER quickspins@vueweekly.com

STAREWELL THOSE WHO MATTER INDIE

Hey, Nickelback called .
They want you to stop aping
Their tired bullshit

RANDY BACHMAN & BURTON CUMMINGS BACHMAN CUMMINGS SONGBOOK SONY /BMG

All the biggest hits
From two of Canada's most
Famous moustaches

AGAINST ALL AUTHORITY THE RESTORATION OF CHAOS AND ORDER HOPELESS

Punks with a message Think Dead Kennedys without Jello's nasal whinge

LUBO ALEXANDROV KABA HONO ENJA/JUSTIN TIME

Made with equal parts
Bulgarian folk, jazz, and
Potato vodka

WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS

Yet more angry punks
Gosh, who knew that punks could be
So rebellious?

MAGNIFICENT CITY INSTRUMENTALS DECON

Relaxed beats 'n' synths Mesmerizing! Just like that Fucking Reveen guy

V/A SAIL AWAY: THE SONGS OF RANDY NEWMAN SUGAR HILL

Tasteful, but without Newman's bulbous, smirking voice This canon lacks spark

PORCELAIN YOUTH THE THERAPY SESSIONS EP

Remember back when Metallica weren't rich hacks? Neither do these guys

SAVES THE DAY SOUND THE ALARM VAGRANT

Not without merit
But this crap's been done more times
Than TB's mom! SNAAAAAAP!

Roy Simmons's bio gives a whole new meaning to "put me in coach"



"I met this guy named Mike in east Palo Alto. He was a fast-talking Cuban dude built squat like a spark plug, with wide shoulders and big hips [and] I found [his] energy attractive, which is why I did him," recalls NFL football star Roy Simmons.

"Mike had a Winnebago," Simmons continues. "He kept a shitload of crack balled up in a lump of wax paper on the kitchenette counter ... we smoked and drank and smoked some more. I was feeling that particular way so I blew him a second time."

'So begins Simmons' just-published drug- and sex-drenched memoir, Out of Bounds: Coming Out of Sexual Abuse, Addiction and My Life of Lies in the NFL Closet.

Now, if you hadn't heard of Simmons prior to his book, he was an offensive lineman for the New York Giants and Washington Redskins (with whom he won the Super Bowl in 1984) from 1979 to

1985. He came out on national TV on Phil Donahue back in 1992.

But you likely heard him on TV at this year's Super Bowl loudly charging he was denied access to the Super Bowl media centre because he is gay and HIV-positive.

It was a classic and very successful publicity stunt, though Simmons tells me seriously, "I'm still waiting for an apology."

NFL, especially after Simmons appeared on Howard Stem's Sirius Satellite radio show and, given the names John Elway. Dan Marino and Joe Montana, was asked to play "kill, fuck, marry."

"Kill Elway, fuck Marino, marry Montana," Simmons replied. But that's not all: Simmons also dropped a bomb—he estimated there are at least "one or two" gay players on each NFL team.

Which explains why the NFL—the most macho of North America's sports leagues—reportedly employs a secret society of investigators who look for and report on gay NFL players who frequent gay bars

"You know what I heard?" Simmons asks me. "That there's a secret organization of gay NFL players. Is it true? I've been out of the NFL for a long time, but I think it's too risky for these guys. Why would someone making a big salary, who could be married, why put ail that in jeopardy?"

In New York Times award-winning sportswriter Mike Freeman's 2003 book Bloody Sundays: Inside the Dazzling, Rough-and-Tumble World of the NFL, one explosive chapter details "a secret society of some 100 to 200 gay and bisexual NFL players ... there are at least

several gay players on each team, maybe more."

Not surprisingly, the media largely ignored Freeman's book.

THE MEDIA ISN'T ignoring Simmons' book, though, which may hurt his chances of ever being employed by the NFL again. This is despite the fact that outgoing NFL commissioner Paul Tagliabue, who exits this July after 15 years at the helm, was honoured last autumn by PFLAG (Parents, Friends and Families of Lesbians and Gays) for his public support of his openly gay son Drew.

I mentioned this to Simmons, along with the fact that I've also interviewed David Kopay and Esera Tuaolo, the only two other NFL players to come out of

the closet, in this column. Both of them told me they've encountered resistance from the NFL with anything that has to do with them.

Simmons replied, "At this point the three of us haven't conferenced together, but I hope, one day, we three will get together and initiate something. But I think you're totally correct: the NFL may have turned their back on me because of the book. As

for the commissioner, I've always had good things to say about him but he could have done more."

Simmons's very readable book details being molested as a child, his wild nights playing in the hypersexual NFL, the birth of his daughter in 1981, his descent into crack hell and hustling (getting \$20 per trick) after his pro football career, as well as contracting HIV, plus his recent stints in rehab and current job working as a supervisor in a Long Island drug halfway house.

About his life on the "down low"—a term used to describe closeted black bisexual and gay men—Simmons quips, "[The term] is a way to segregate black gays from white gays."

Writing Out of Bounds was therapeutic. Simmons says. He also discusses Bible studies today in less anti-gay terms than he did last year when he talked about his "former [gay] lifestyle" on Pat Robertson's TV show The 700 Club on the Christian Broadcasting Network.

"Bible studies are good," Simmons tells me. "You say [the Bible] doesn't like us. My thing with that is it's an individual thing. Each of us has to be accountable for our own acts. We all have our own personal relationship with the higher power, whether you call it God or not."

Simmons also says, "I think coming out as HIV-positive was more difficult than coming out [as gay]. It was scarier."

But when I ask him if his daughter and mom have read his memoirs, Simmons replies quietly, "My mother still reads it sparingly. We haven't really talked about it yet."

Clearly, more difficult days lie ahead for Roy Simmons. w



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OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

CHALLENGING RACISM IN THE WORKPLACE Ramada Hotel, Kingsway Ave (453-2638) • An understanding of what racism looks like in Edmonton's workplaces, how it affects quality of life and an exploration of innovative approaches to overcome racial/discriminatory barriers for visible minorities • May 3 (9:30am and 7pm) • Free

Centre for Education, 1 Kingsway (429-8442) •
Meeting • May 5 (10am-3pm)

www.edmonton.ca • Edmonton Chinese Christian Church, 8810-75 Ave, Public meeting to discuss proposed changes for Hazeldean Neighbourhood, Thu, May 4 • Best Western Westwood Inn, Ebony 1 Boom, 18035 Stony Plain Rd, Meeting to discuss proposed changes for Northwest Edmonton Suder Greens Neighbourhood, Thu, Apr. 27 (7pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

A DAY OF REST AND RENEWAL Edmonton General Hospital (447-9301) • Caregivers' conference, introducing skills and information, and featuring music by Alexandra Munn (piano) • Sat, May 6 (9am-4pm) • \$25 (incl lunch) at Alberta Caregivers Association, www.AlbertaCaregiversAssociation.org

SOCIETY Muttart Conservatory 9626-96A St (486-2343) • Annual show • Apr. 29-30 (11am-5pm) • Meeting on the 1st Mon ea month at the Lions Senior Centre, 11113-113 St

ASSOCIATION Ottewell Junior High School, 9435-73
St • Monthly meeting • May 1 (7pm)

ELECTORAL DYSFUNCTION Westwood Unitarian, 11135-65 Ave (434-5819) • Free public forum with Doug Baillie, of FairVote Alberta • Apr. 30 (7.30pm)

Rm, Stanley A. Milner Library basement (496-6238) • The City of Edmonton invites you to join them in exploring our land use planning system—what it is, what it means, and how it works • Thu, Apr. 27 (9am-4pm part 1, 6:30-9:30pm part 2) • \$30, pre-register

Planning of Jernywer-montonica

GREAT EXPEDITIONS Hostel International, 10647-81 Ave (454-6216) • Slide show, The Arctic - Resolute To Greenland (2004) presented by Edna Jolly • May 8 (7.30pm)

ERS KILLED AND INJURED ON THE JOB City Hall, City Room, 1 Sir Winston Churchill Sq (708-6555) • Fri, Apr 28 (6 30pm door) • Free

Hall, 9231-100 Ave • Presented by the Edmonton Naturalization Group featuring speaker Ric LeBlanc • Sun, Apr. 30 (7-8 30pm) • \$5/free (focal Riverdalians)

LIVING WITH LOSS (454-1231) • Presentation on greeting and supporting those who grieve • Mill Woods Town Centre Library, 2331-66 St; May 9 (6.30-8 30pm) • Northgate Lions Seniors Centre, 7524-139 Ave; May 10 (10am-noon)

LUNCH AND LEARN City Hall, Heritage Rm • An Overview of Research Project: Assessing Domestic Violence and the Dynamics of Restorative Justice Mediation, lecture presented by Dianne Dalley • May 10 (noon-1pm) • Free

Old Timers Cabin, 9430 Scona Rd (417-3952) • Lecture by Sally Fallon, author of the nutritional cookbook

Nourishing Traditions • Sun, May 7 (1-5pm) • \$15 (ea)/\$25 (for two) at The Big Fresh

McEwan, Rm 5-238.

Y/VW romancewritersedmenton com • First and third Thu eal month (7-9 30pm)

TOURETTE SYNDROME FOUNDATION Academy of King Edward, 100 St, 86 Ave • Support groups for adults with TS, or parents of a child with TS on the 1st Wed ea month • Wed, May 3 (7-9pm) • www.tourette.ca

Devonian Botanic Gardens, Highway 60, 5km north of Devon (987-2064) • At the Ozawa Pavillion, Kurimoto Japanese Garden • May 7 (1 30pm)

WASKAHEGAN TRAIL ASSOCIATION Meet at Bonnie Doon recycle, 85 St, 85 Ave (456-9046) • Free guided hike, approx. 10 km at Pipestone • Sun, Apr. 30 (9am)

DUEER LISTINGS

AGAPE Faculty of Education, U of A Campus . Sex, sexual, gender differences in education and culture focus group . Contact Dr. Andre Grace (andre grace@ualberta.ca) for info

group@yahoo ca • Social group for bi-currous and bisexual women • Second Wed each month (7 30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) •
Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12.30), DJ Alvaro, Ashley Love • Tue: Free pool, Malebox,

DJ Arrowcharer • Wed: Gurlz Gone Wild Midnite: with DJ Eddy Toontlash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12.30) with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male suppers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun. Stardust Lounge with Mz Branca and Mz Vanity Fair (11pm), DJ Eddy Toontlash

(482-7960) • Open 24/7 • www.gayedmonton.com

www.edmontonrba.org • Monthly after business mixer
Network and share contacts in the GLBT business community • Second Wed ea month

Jasper Ave (488-5742) or contact?@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

tion for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight alies and support staff. Third Thu each month (fall/winter terms). Speakers Series. Contact Kris (kwells@ualberta.ca)

positive ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

LIVING POSITIVE 404, 10408-124 St, www.edmliving-

8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

making waves swimming club www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged
to participate. Socializing after practices • Every Tue
and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-

3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers Join a group or take part in special programming . Bears Movie Night, Bears Club: last Sun ea-month (1-6pm, TV) room) • Trans Education/Support Group, Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; first, third, last Sun ea month (2-4pm) . Sunday Night Men's Discussion Group Mens social and discussion group; every Sun (7pm), Rob Wells at robwells780@hotmail.com . Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon . Womens Spirituality Group: Drumming circle facilitated by Kuaitzi, 2nd Tue ea month (7pm, TV room) . Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbigroup@yahoogroups.com; first, third Tue ea month (7pm Meeting Room A) . Community Potluck Dinner: Second Mon ea month (7-9pm) • Meditation Circle Drop-in, facilitated by Hanne Csanyi, hanne@fyrewind.com; 1st/3rd Wed ea month; Meeting. Room A; \$5 . The HIV Positive GLBT Support Group. Drop-in support group facilitated by Mark (HiV Outreach); every 2nd Thu (7-9pm) . Youth Understanding Youth Youth support and social group, every Sat (7-9pm), yuy@shaw ca; www members shaw ca/yuy . Womonspace: 1st Sat ea month (10am-1pm) . Prime Timers: Monthly member meetings . Community Potluck Dinner 2nd Mon ea month (6 30pm) . GLBT Seniors Drop-In. Every Thu (10 30am-3 30pm) . In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s hosted by Robert Blatchford

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed; Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro 8htz. New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat; Every Sat like new years Upstairs. Monthly theme parties with DJ Jazzy; Downstairs. New music with DJ Dan and Mike • Long weekend Sundays Betty Ford Hangover Clinic Show: Every long weekend with DJ-Jazzy • Tue-Thu \$1 (member)/\$4 (non-member), Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORK\$ 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) ● Open Daily (noon) ● Sat-Wed, With Annie and Tizzy (7-12pm) ● Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

AFRICAL Ross Sheppard, 13546-111 Ave, www.ainem-babazi org (975-1116) • Featuring Speakers Ruth Shapiro, Walter Kipp, and Franziska Satzinger as well as drumming, student art and silent auction to raise funds for children affected by the AIDS crisis in Uganda • Fri, Apr. 28 (7pm) • Free, donations are welcome

Conservatory, 9626-96A St (496-8755) • A celebration of Ukrainian art featuring folk-art, choral concerts, pysanka demonstrations, traditional weaving, dancing and more •

Ukrainian art featuring folk-art, choral concerts, pysanka demonstrations, traditional weaving, dancing and more • Until June 4

BELTANE BASH Royal Canadian Legion Norwood

Branch, 1150 82 St, www paniest net (456-1204/420-1757) • Celtic lestival of flowers, maypoles; a semi-lormal dinner/dance • Apr 29 (6p-1am) • \$50 (semi-formal dinner/dance) at TIX On The Square, Where Faeries Live

CHANT SEAMEN Metro Cinema, 7 Sir Winston Churchill Sq. www.mayweek ab ca (708-6555) • Documentary about a Canadian labour story with major international implications, by Vancouver's Elaine Brière • Thu, Apr. 27 (7pm) • \$8 (adult)/\$6 (student/senior)

Nightclub, 11733-78 St (420-1757) • Fundraiser for the ALS clinic starting with free dance lessons (8.30pm) followed by Latin band America Rosa (10.30pm) • Fri, Apr.

28 • \$7 at TIX on the Square

CHORNOBYL NUCLEAR DISASTER (907-7742)
Commerce Place • Benefit art exhibition proceeds to the Children of Chomobyl Canadian Fund • Until Apr 27 (8-30am-5pm)

DINING OUT FOR LIFE www.diningoutforlife.com (488-5768) • Presented by HIV Society: Living Positive • Thu, Apr. 27 • Various restaurants will donate 25% of that day's food sales to help those living with HIV/AIDS, funds go to the Edmonton Persons Living with HIV Society. Living Positive

EDMONTON FASHION WEEK Planet Ze Design
Centre, 10055-80 Ave, www edmonton(ashionweek com
(428-3499) • Until Apr. 28 • Couture designer; Apr. 28
(7pm door) • Sample sale/trunk show; May 5-8; free •
All-size fashions for men and women; Sat, May 6 (12
8pm) • Designers and retailers from across Canada,
Sun, May 7 (12-8pm) • \$5 (per show)/\$20 (all shows)

Centra, 11050-90 St (453-6281) • Dinner and silent auction, fundraiser for programs to benefit the citizens of Ndawana • Fri, Apr. 28 (6 30pm cocktails, 7.30pm dinner) • \$75

Park, www.runningroom.com (447-2993, ext. 256) •
Fundraiser for Newman Theological College and St
Joseph Seminary • Sat, Apr. 29 • Registration on
line or at the Running Room

LABOUR CABARET Bonnie Doon Hall, 9240-93 St,

FAITH, FITNESS AND FUN 5K WALK/RUN Rundle

www.mayweek.ab.ca (708-6555) • Featuring Souljah Fyah (reggae), RadioVacana, Kevin Cook (singer/songwriter), Shimaisha Robinson (aka Dwennimmen, spoken word) • Sat, Apr. 29 (7pm) • \$10 at Earth's General Store

LUPUS SOCIETY OF ALBERTA Rosslyn Community

Hall, 11015-134A Ave (478-5326) • Pub Night:
Featuring Captain Tractor and Brad Shymr • Fri, Apr. 28
(8pm) • \$25 (adv)/\$30 (door)

NFTW 2006 FAIR TRADE FILM FEST Stanley Milner
Library, Sir Winston Churchill Sq (434-9236) • Featuring

Walmart: The High Cost of Low Price; Stolen Childhoods, Buyer Be Fair as well as several film shorts, a history of labour posters exhibit, and an info-fair and marketplace • Sat, May 6 (noon-6pm) • Admission by donation/free (low income) • www edmontonsmallpress org

POP CULTURE FAIR Edmonton Aviation Heritage

Centre, 11410 Kingsway Ave (960-0272) • Featuring records, toys, comics and more • Sun, Apr. 30 (10am-4 30pm) • \$5/free (senior/kids 12 and under)

REEL FENEVE '06 (489-2109) www.ewfs.ca • Feminist film

festival . Apr. 28-30 . Stanley A. Milner Public Library

Theatre Apr. 28-29 (screenings: 7pm, 8:30pm, 9pm) • Metro Cinema: Apr. 30 (screening: 1pm) • Pay-What-You-Can SAIF WOMEN'S SHOW Salvation army Community Centre, 165 Liberton Dr. St. Albert (460-2195) • Fashion

shows, health information, and featuring speaker Wendy Sandwith • Sat, May 6 (11am-5pm) • \$8 (adv)

SPRING REUSE FAIR Allendate Community League, 6330-105A St, www.edmonton.ca/waste (496-5666) •

passed on to charities, non-profits, artisans and schools that need them • Sat, Apr. 29 (10-2pm) • Free STARS ON ICE Rexall Place (451-8000) • Thu, May 4

Unwanted, reusable household items are collected and

(7pm) • \$30-\$100 at TicketMaster

SUNDAY AFTERNOON SWING Coast Terrace Inn.

4440 Gateway Boulevard (420-1757) • Trocadero
Orchestra's afternoon tea dance • Sun, Apr. 30 (3-6pm)
• \$18 (incl. light refreshments) at TIX on the Square

KARABKE

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12): with Jeannie

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm): with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm): with

Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9 30pm), Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight): with Deb Thulin, Hot Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm) with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show MAZADAR 10725-104 Ave (429-4940) • Fridays

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late): with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): with Sonia/Prosound Productions
O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) •

Every Thu (9pm-1am)

ORLANDO'S 1 • Every Wed (9pm-1am); with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-1am) with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1.30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bidg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm): with Colin and Darrell

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1600); daily (9.30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9pm-1am); with Off-Key Entertainment

DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S St. Albert • Every Thu (9.30pm-2am) with Off-Key Entertainment

8 HOB BREZSNY freewill@vueweekly.com

ARIES (MAR 21 - APR 19)

Let's put your salary in perspective. If you earn more than \$2 182 per year, you're wealthier than 85 per cent of the world's population. That's according to www.GlobalRichList.com. Even though you're pretty well-off, however, I'm going to dare you to ask for more. It's the perfect astrological phase to do so. The omens suggest that you will attract benefactors and drum up cosmic support if you make even a halfassed attempt to get richer quicker. Your homework is to write down three things you could do to raise your income.

TAURUS (APR 20 - MAY 20)

Recently, I had minor eye surgery to close some tiny holes in my retina. It wasn't a big deal-just a preventive measureand it didn't have any effect on my actual physical vision. The best part of the experience happened because of the nurse who prepped me for the procedure. She used a felt-tip pen to write "yes" over my right eyebrow, ensuring that the surgeon wouldn't aim the laser into the wrong eye. I didn't wash off the "yes" until 24 hours after the operation, and was pleased at the unexpected effect it had. I found myself using my eyes more aggressively—with a greater hunger to study my surroundings. It was as if the written "yes" had given me a subliminal suggestion to switch on a figurative "yes" in my perceptual apparatus. Now I'm recommending this trick to you, Taurus. It's a perfect astrological moment to perk up your seeing. I dare you to write

"yes" over both of your eyebrows.

GEMINI (MAY 21 - JUN 20)

On some days you work on creating your tapestry, weaving each thread with care and artistry. On other days you inexplicably unravel the same tapestry, undoing your fine efforts. Is there some hidden purpose in this maddening rhythm—a strategy I can't fathom? Or is it fueled by a half-conscious compulsion you feel helpless to resist? Please get clear, Gemini, about what's motivating you to take two steps forward, then two steps backward. I'd like to see you go at least three steps forward, two steps backward.

CANCER (JUN 21 - JUL 22)

"An idea that is not dangerous is unworthy of being called an idea at all," said author Elbert Hubbard. I don't know if I would go quite that far, but I do like the notion that the best ideas are disruptive to the status quo. Your mission in the coming weeks, Cancerian, is to flirt with and even embrace ideas like that-revolutionary perspectives that tend to undermine the way things have always been done and usher in fresh approaches to living the good life. For inspiration, you might want to check out The World Question Center (http://snipurl.com/lpik), which is collecting answers to the question "What is your dangerous idea?"

LEO (JUL 23 - AUG 22)

In the pagan calendar, the coming week brings Beltane, one of the major holidays of the year. Halfway between the spring equinox and the summer solstice, it marks a time of teeming fertility, when the life forces of the natural world are in full bloom—in our bodies as much as in plants and animals. The effect is enhanced for you Leos by the fact that you're in the confidence-building phase of your personal cycle. As a result, you now have an excellent opportunity to get into the zone, where you can wield power with a playful spirit that's nourishing to everyone whose life you touch.

VIRGO (AUG 23 - SEP 22)

Bird-watchers in North Dakota are reporting a host of unusual sightings. A mountain plover has been spotted for the first time since the 1930s. So has the Eurasian wigeon, a noisy duck that is rarely found outside of Europe and Asia. In addition, there have been visits by five other species that are unknown in the area. What's going on? Another by-product of global warming and the weird effects it's generating? Maybe. Whatever it is, Virgo, a metaphorically similar experience will soon occur in your sphere. You'll be mingling with life forms and natural phenomena that you've never come in contact with up until now.

LIBRA (SEP 23 - OCT 22)

Will the truth set you free? Maybe, but first it will set you on fire, metaphorically speaking. Once you have been completely consumed by the flames and been reborn out of the ashes like the mythical phoenix, then you might be able to figure out how to use the truth to set yourself free—and to set others free as well. As long as you're armed with the knowledge in this horoscope, Libra, the process won't hurt as much as you might imagine. In fact, the predominant sensation may be exultation. Here's some homework to

get you started: write your three top fears on a piece of paper and burn it.

SCORPIO (OCT 23 - NOV 21)

The sun and Mercury are lighting up your astrological House of Relationships. Uranus, the planet of awakening, is animating your House of Creativity, and is in a sweetly harmonious aspect with the expansive planet Jupiter, which is invigorating your House of Beginnings. What does it all mean? You have a fantastic opportunity to experiment with the ways you conduct your intimate alliances. I suggest that you have major fun as you introduce previously undreamed-of innovations into your three best bonds.

SAGITTARIUS (NOV 22 - DEC 21)

"The biggest problem in the world could have been solved when it was small," said the Chinese philosopher Lao Tzu. Let this advice serve as an early warning, Sagittarius. Unless you pounce immediately, a simple fittle glitch will eventually turn into a huge, nightmarish puzzle. Luckily, you now have all the resources you need to dispatch the annoyance with relative grace and ease.

CAPRICORN (DEC 22 - JAN 19)

Here are your magic words for the coming week: spree, frolic, whoopee, carouse, escapade, fiesta, and siesta. Invoke them often as you act out their meanings. And if your research into the altered states they stir up results in complaints from people who'd prefer you to act like a predictable machine, I've written the following excuse note for you to give them: Please forgive Capricoms for departing from their routine behavior, including, but not limited to, dis-

The state of the s obeying orders, defying fate, sticking out their tongues, belly-laughing at odd moments and dancing backwards on the tombstones of evildoers. They are currently under the influence of astrological factors that tend to dissolve inhibitions and awaken dormant joy.

AQUARIUS (JAN 20 - FEB 18)

It's Return to the Source Week for you, Aquarius—also known as Listen to Your Wild Heart Week and Honor Your Core Truths Week and Focus on the Juicy Gist Week. The best way to celebrate this priority-sharpening, attention-honing time is to get twice as serious about feeding the one dream that's more important to you than all others. Now study the counsel of Malidoma Some, as expressed in his book Of Water and the Spirit. "No one's center is like anyone else's. Find your own center, not the center of your neighbor, not the center of your father or mother or family or ancestor, but the center that is yours and yours alone."

PISCES (FEB 19 - MAR 20)

For six and a half months in 1881, James Garfield was president of the United States. More impressive than the modest accomp ishments during his short time in office was his multilingual ambidexterity. He could write a passage in Latin with one hand even as he wrote in Greek with the other hand. That kind of skill reminds me of the aptitudes you will have in the coming weeks, Pisces. If you so choose, you'll be able to take multitasking to profound new levels. Juggling will be your ruling metaphor. You may even be able to make a beautiful mess with one hand while creating a dynamic peace with the other. w

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Call to Enter: ArtsHab Studie Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Non-union, trained actor and singer seeks role in Fringe play. Age range 24-38. Call Elaine at 439-8238 or email Eelrod@shaw.ca.

Now accepting proposals for short dance pieces to be included in DANCING DAZE benefit performance on May 13. Ph: 439-9039.

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MUSICIAN WANTED! Post hardcore band seeking frontman. Influences: Bleed the Dream and Underoath. Call Ryan at 918-5992

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Bass player with vocals ready to tour-any tour duration, own gear. Call Mike at (780) 374-3638.

Drummer wrented for rock/alternative band. Est. cover band, want to focus on original music. Luc 991-2506.

VOLUNTEER

International Children's Festival (May 30-June 3) Deadline for volunteer registration is May 24. www.childfest.com, Volunteer Hotline, 459-1694.

Old Strathcone Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth in a drop-in setting. Ph Naomi 496-5947 or e-m: osyc@telus.net

Help celebrate the diversity of francophone culture and heritage by volunteering at Edmonton cCante, Edmonton's francophone music festival, June 23-25. Natacha Beauvais at 469-4401 or email benevoles@edmontonchante.ab.ca

Literacy Tutors Needed. Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

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Presenters needed, Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

CPAWS Edmonton Borool Education: Volunteer

Volunteer for The Works (June 23-July 5). Ph 428-2122 for info.

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, em: info@edmlivingpositive.ca for info.

The Sexual Assault Centre of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph. 423-4102 for training dates.

Master Composter Recycler Program; 496-5991. www.edmonton.ca/waste

Volunteer Board Members needed for Seniors Volunteer Driving Centre. Ph 732-1221.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Become a distress line volunteer. Training classes begin in Sept or Nov. Ph The Support Network, 732-6648, www.thesupportnetwork.com

Clerical Assistant needed, help with telephone and filing, 1-2 days/week. Flexible. Ph Judy 424-3545

The Great Human Race, 3km walk and 8km run. May 6, at the U of A Butterdome, for info/register www.GreatHumanRace.com

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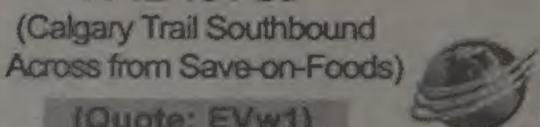
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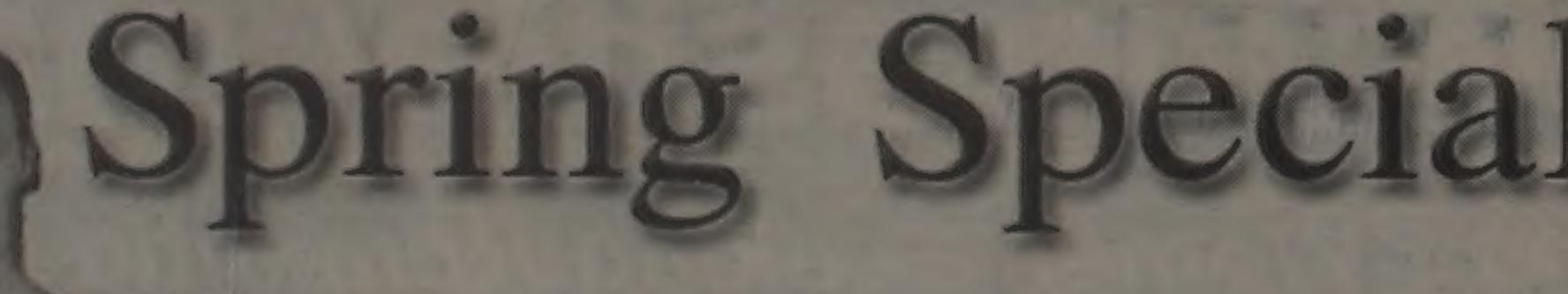
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Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study. Ph 407-3221. Reimbursement.

LET'S GO! Help newcomers learn about their commnity. Summer only. Ph Judy 424-3545 ext. 249.

Wecan Food Basket Seeks Volunteers:

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18+ encountering infertility for year or more, describe experience of infertility for research study at the U of A. Rachel at 451-9005 or infertilityresearch@hotmail.co

Pilgrims Hospice Society need volunteers for the Vistor/Day Program, cooks and edmin assistents. Education sessions begin May 3. Call 413-9001, e-m pilgrimshospice@shaw.ca

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Everyone on TV is lying about how much they get

ALT.SEX.COLUMN
ANDREA NEMERSON
altsexcolumn com

DEAR ANDREA:

My boyfriend and I are in our mid-20s, and I'm fairly confident that we'll be married at some point. I'm only the second girl he's slept with, though, and the only girl he's had an orgasm with (they were virgins together: cute but really it was the blind leading the blind). I've had a few more partners, and I genuinely feel like he should have sex with other women before committing.

Do you think the the number matters? Is he going to wake up at 45 needing something different? Is there any way I can get him to have sex with another woman and not feel like he's cheating on me?

LOVE, COMMITMENTPHOBE (FOR HIM)

DEAR PHORE:

Well that last part is up to you, isn't it? If you're going to feel like he's cheating even though you pretty much ordered him out the door with your phone number and address pinned to his underpants, there's nothing I can do for you.

You're going to have to decide which is more important to you: lifelong fidelity or knowing he's had a look around and still chose you.

Here are two facts; make of them what you will. First, Americans, on average, have not had anything like the number of partners racked up by any unmarried

character on any sitcom you might watch, whether broadcast or cable.

At last count by a trustworthy source, half of all adult Americans had had three or fewer sex partners over the course of their lifetimes. More than your boyfriend will have to show for it on his deathbed should he neither cheat nor obey your order to go out and slut around first, but not by much.

Second, if he's going to get bored at 45 and need a little something different, that's going to happen whether or not he does the homework you assign him at 25. If it helps, when the data for the landmark Sex In America study were collected in the early '90s, it appeared that the vast majority of married or cohabiting couples were in fact faithful to each other. And anyway, cheating is not the leading cause of divorce—many studies point to money or plain old "incompatibility" for that

There is even some research showing that "being very unhappy" needn't cause divorce in and of itself—86 per cent of couples reporting being unhappily married in the late '80s described themselves as happier five years on, and indeed most called themselves "very" or "quite" happy by then. It seems that the best indicator of whether a marriage will last is whether the couple wants it to last and is willing to stick it out.

I do digress, but I guess what I want you to get here is that projecting your worries into the future is not necessarily the best use of your time while you're young, happy and have a wedding to plan. If you've made the offer and he's

still not interested, you might want to consider just being glad he's so satisfied with you, and start picking out china patterns.

LOVE, ANDREA

DEAR ANDREAS

My boyfriend has described an ex-girlfriend of his as "really great in bed," so I asked him what was great about it. He described her vagina as "ribbed for [his] pleasure," and said that she had muscle striations that gave him a pleasurable sensation because she did Kegel exercises regularly.

I do Kegels regularly, too, but obviously he does not consider our respective vaginas to be comparable. Am I doing something wrong? Do I not do it enough? Would one of those weights that you're supposed to put in there help?

I definitely have more "tricks" than that girl, but I want to be considered "great" too!

LOVE, WANNA BE GREAT

DEAR GREAT:

Of course you do. I truly wonder about those "muscle striations," and in fact assume that they were in his head, along with a lot of other muscle and not too much of the more useful sort of tissue.

By all means get a barbell-style exerciser if you like—it couldn't hurt—but you're not going to get any more "striated," just stronger.

Your boyfriend could get to work developing his tact muscles at the same time, if he knows what's good for him.

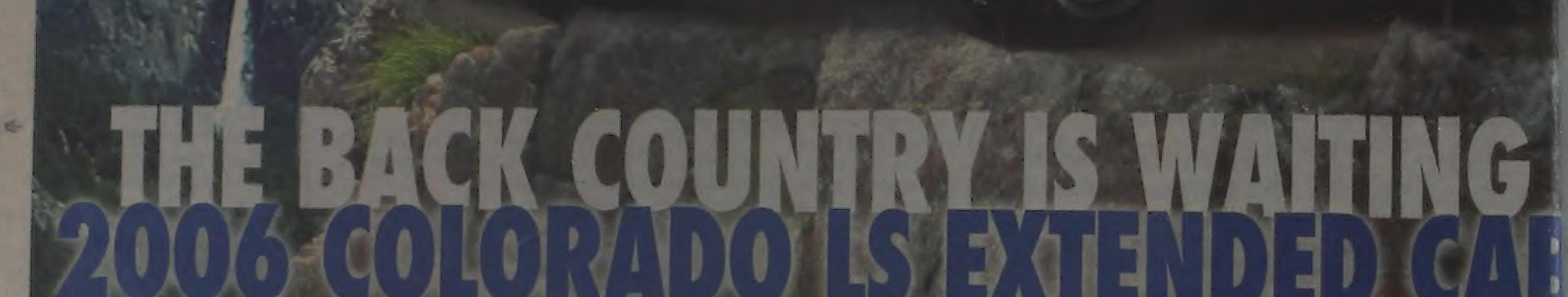
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